THE·NEW·HUDSON SHAKESPEARE

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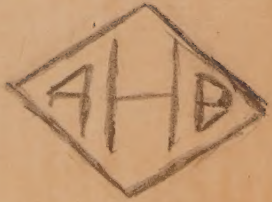
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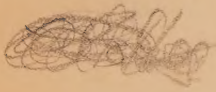

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THE
Chronicle Hiſtory
of Henry the fift, with his battell fought at *Agin Court* in France. Together with an-
cient Piſtoll.

As it hath bene ſundry times playd by the Right Honourable the Lord Chamberlaine his Seruants.

Printed for *T. P.* 1608.

FACSIMILE OF TITLE-PAGE, THIRD QUARTO

THE NEW HUDSON SHAKESPEARE

KING HENRY THE FIFTH

INTRODUCTION AND NOTES BY
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GINN AND COMPANY
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PREFACE

The text of this edition of *King Henry the Fifth* is based upon a collation of the Quarto of 1600 as given in P. A. Daniel's facsimile reprint, 1881, the Quarto of 1608 in the Boston Public Library, the seventeenth century Folios, the Globe edition, and that of Delius. As compared with the text of the earlier editions of the Hudson Shakespeare, it is conservative. Exclusive of changes in spelling, punctuation, and stage directions, very few emendations by eighteenth century and nineteenth century editors have been adopted; and these, with every variation from the First Folio, are indicated in the textual notes. These notes are printed immediately below the text so that a reader or student may see at a glance the evidence in the case of a disputed reading and have some definite understanding of the reasons for those differences in the text of Shakespeare which frequently surprise and very often annoy. A consideration of the more poetical, or the more dramatically effective, of two variant readings will often lead to rich results in awakening a spirit of discriminating interpretation and in developing true creative criticism. In no sense is this a textual variorum edition. The variants given are only those of importance and high authority.

The spelling and the punctuation of the text are modern, except in the case of verb terminations in *-ed*, which,

when the *e* is silent, are printed with the apostrophe in its place. This is the general usage in the First Folio. Modern spelling has to a certain extent been followed in the text variants; but the original spelling has been retained wherever its peculiarities have been the basis for important textual criticism and emendation.

With the exception of the position of the textual variants, the plan of this edition is similar to that of the earlier editions of the Hudson Shakespeare. It is impossible to specify the various instances of revision and rearrangement in the matter of the Introduction and the interpretative notes, but the endeavor has been to retain all that gave the Hudson Shakespeare its unique place and to add the results of what seems vital and permanent in later inquiry and research.

While it is important that the principle of *suum cuique* be attended to so far as is possible in matters of research and scholarship, it is becoming more and more difficult to give every man his own in Shakespearian annotation. The amount of material accumulated is so great that the identity-origin of much important comment and suggestion is either wholly lost or so crushed out of shape as to be beyond recognition. Instructive significance perhaps attaches to this in editing the works of one who quietly made so much of materials gathered by others. But the list of authorities given on page li will indicate the chief source of much that has gone to enrich the value of this edition. Especial acknowledgment is here made of the obligations to Dr. William Aldis Wright, whose work in the collation of Quartos, Folios, and the more important English and

American editions of Shakespeare has made all subsequent editors and investigators his eternal bondmen.

With regard to the general plan of this edition, Professor W. P. Trent, of Columbia University, has offered valuable suggestions and given important advice; and to Mr. M. Grant Daniell's patience, accuracy, and judgment this volume owes both its freedom from many a blunder and its possession of a carefully arranged index.

The genealogical tables on pages xxxvi–xxxix were prepared by Professor Spalding, of Pomona College.

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INTRODUCTION

NOTE. In citations from Shakespeare's plays and nondramatic poems the numbering has reference to the Globe edition, except in the case of this play, where the reference is to this edition.

I. SOURCES

The serious Elizabethan drama began in patriotism and had a high political motive. The perils and difficulties of a nation rent asunder by bitterly opposing factions confronted Elizabeth at the beginning of her reign, and when Thomas Sackville and Thomas Norton wrote *Gorboduc*, the first regular English tragedy, their main object was to warn the English people of the danger in a kingdom divided against itself and to show the maiden queen the perils involved in uncertainty as to legitimate succession to a throne. The story was taken from British legendary history, and blank verse, destined to be the great national measure, was used for the first time in an original English play. With that steady growth of national spirit which characterized the reign of Elizabeth, developed the taste for chronicle plays dealing with the history of the nation in its formative period. The national drama grew up with the increasing pride of nation. In the defeat of the Armada this pride of nation reached full tide, and the enthusiasm found immortal expression in Shakespeare's ten history plays culminating in the drama of the hero-king who won the battle of Agincourt. The true

source of the spirit of *King Henry the Fifth* is the patriotism and political enthusiasm of the decade which closed the sixteenth century in England [1]; the sources of the letter and historical detail of the drama are Holinshed's *Chronicles* and an old play, *The Famous Victories of Henry the Fifth.*

The Main Story

1. *Holinshed's Chronicles.* As in his other plays dealing with English history, Shakespeare derived the great body of his material for *King Henry the Fifth* from the *Chronicles of England, Scotland, and Ireland,* of Raphael Holinshed (Holynshed, Hollynshed, Hollingshead, etc.), first published in two folio volumes in 1577. A second edition appeared in 1586-1587, "newlie augmented and continued." [2] In this second edition are many significant changes in the text, and the fact that Shakespeare adopts these [3] strengthens

[1] It has been held that *King Henry the Fifth* was written for a similar reason to that which led Sackville and Norton to write *Gorboduc.* "The reign of Henry V was a good subject for a dramatist who wished to cure his countrymen of these suicidal hatreds through an appeal to the national pride." — W. G. Boswell-Stone. In *Politics of Shakspere's Historical Plays* (*New Shakspere Society Transactions, 1874*) Richard Simpson says that the Welsh, English, Scottish, and Irish captains are introduced serving side by side under a common flag, "as if to symbolise the union of the four nations under one crown, and the coöperation in enterprises of honour, no longer hindered by the touchiness of a separatist nationalism."

[2] In W. G. Boswell-Stone's *Shakspere's Holinshed* are given all the portions of the *Chronicles* which are of special interest to the Shakespeare student.

[3] For example, 'dishonest,' in I. ii, 49, is in the second edition where the first has 'vnhonest'; 'desolation,' in II, ii, 173, is in the second edition, where the first has 'destruction.' Boswell-Stone gives other proofs of this kind.

the conclusion that this was the edition used by him. This evidence is of particular weight in the case of *King Henry the Fifth*, for in no other play does Shakespeare reproduce so much of the exact language of a 'source.' His deviations from Holinshed are in the interests of dramatic economy and artistic effectiveness. The essential facts are not altered. He deals with his historical material as Turner treated the features of a landscape in his pictures of places. Shakespeare selects and arranges details to get the spirit of a movement and the imaginative truth of a series of events.

2. *The Famous Victories of Henry the Fifth.* Entered in *The Stationers' Registers* in 1594 under the title *The famous victories of Henrye the Fyft conteyninge the honorable battell of Agin-court* is an anonymous chronicle history which was acted as early as 1588 and printed in 1598 "as it was plaide by the Queenes Maiesties Players."[1] The first half of this old play covers much the same historical ground as the two parts of Shakespeare's *King Henry the Fourth*, and undoubtedly gave hints for the comic business there; the second half deals with the general subject-matter of *King Henry the Fifth.* While *The Famous Victories* is also founded on Holinshed and follows in a rough, crude way the same lines as Shakespeare's play, there are some interesting passages in both for which there is no original in Holinshed and for which Shakespeare is certainly indebted to the old chronicle history. Among these are the incident of an English comic character's adventure with a French soldier (IV, iv), the details of the peace negotiations (V, ii, 1–98), and the wooing scene (V, ii, 98–269) where in *The*

[1] Reprinted in Hazlitt's *Shakespeare's Library.*

Famous Victories Katharine speaks in English. In the account of the Dauphin's present to Henry, which is merely mentioned in Holinshed, the details and the phraseology of the old play are adopted by Shakespeare. See note on I, ii, 255. In the broken French-English of one of the soldier scenes in *The Famous Victories* is what may have suggested the dialect passages in *King Henry the Fifth.*

"So Work the Honey-Bees . . ." (I, ii, 187–204.)

As the note on I, ii, 187 indicates, bees have ever been a favorite subject of poetic simile, but the unusual elaboration of the apologue in Canterbury's speech attracts attention as a kind of 'purple patch,'[1] and it is not surprising to find that it is probably borrowed from Lyly. In *Euphues and his England*, Fidus, the old Kentish beekeeper, in his little garden discourses at great length upon the polity of bees:

> Thou wouldest think, that they were a kinde of people, a common wealth for *Plato*, where they all labour, all gather honny, flye all together in a swarme . . . They lyue vnder a lawe, vsing great reuerence to their elder, as to the wiser. They chuse a King, whose pallace they frame both brauer in show, and stronger in substaunce: whome if they find to fall, they establish again in his throne, with no less duty than deuotion . . . They call a Parliament, wher-in they consult, for lawes, statutes, penalties, chusing officers, and creating their King, not by affection but reason . . . Euery one hath his office, some trimming the honny, some working the wax, one framing hiues . . . Diuers hew, others polish, all are carefull to doe their work so strongly, as they may resist the craft of such drones, as seek to liue by their labours, which maketh them to keepe watch and warde.[2]

[1] Shakespeare's introduction of this lengthy disquisition has been condemned as a dramatic impropriety, but may it not be regarded as thoroughly 'in character' in the discourse of an archbishop?

[2] Lyly's *Euphues and his England*, edited by Arber, pages 261–263.

Like many of Lyly's natural history allusions, the original of this is in Pliny. See *Natural History*, Book XI, Chapters iv–xxii.

II. DATE OF COMPOSITION

The date of composition of *King Henry the Fifth* falls within 1600, the later time limit (*terminus ante quem*), and 1598, the earlier time limit (*terminus post quem*). The weight of evidence is in favor of 1598–1599.

External Evidence

1. *Negative.* *King Henry the Fifth* is not mentioned by Francis Meres in the *Palladis Tamia, Wits Treasury; being the Second Part of Wits Commonwealth*, published in 1598. Here Meres gives a list of twelve noteworthy Shakespeare plays in existence at that time. He expressly refers to "*Richard the 2, Richard the 3, Henry the 4, King John*," and as the patriotic and popular qualities of *King Henry the Fifth*, if it had been in existence, would undoubtedly have led to its being mentioned in that famous list, the negative evidence gives 1598 as a satisfactory earlier time limit.

2. *Positive.* (1) *Allusion in King Henry the Fourth.* In the epilogue to the second part of *King Henry the Fourth* the speaker says, "our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine of France; where, for anything I know, Falstaff shall die of a sweat, unless already a be kill'd with your hard opinions." This seems to indicate that in 1596–1597, when Shakespeare may have completed *King Henry the*

Fourth, he had in view for speedy production such a play as *King Henry the Fifth*. That part of the promise which relates to Falstaff was fulfilled in *The Merry Wives of Windsor*, probably dashed off[1] in 1597–1598, and the rest of the promise, it is natural to assume, was fulfilled as soon after as possible.

(2) *Every Man in His Humour*. In the prologue to Ben Jonson's popular play, *Every Man in His Humour*, there is a seemingly pointed reference to a passage in the speech of Chorus preceding the first act of *King Henry the Fifth*. See note, Chorus-prologue, I, 29–31. Ben Jonson's play was produced in 1598 by Shakespeare's own company, but the date of composition of the prologue is uncertain. Prologues and epilogues were often added to plays to suit special circumstances of performance. This prologue was not printed in the quarto edition of Jonson's play which was published in 1601; it appeared first in the folio edition of his works in 1616.

(3) *The Stationers' Registers*. The earliest[2] unmistakable

[1] Tradition says in a fortnight, to please Elizabeth, who had ordered Shakespeare to write a play to show Falstaff in love. P. A. Daniel and the others, who hold that *The Merry Wives* was written after *King Henry the Fifth*, base much on the mention of "Auncient Pistoll and Corporall Nym" on the title-page of the quarto edition of *The Merry Wives*, published in 1602, as evidence that they had become well-known characters through their appearance in *King Henry the Fifth*.

[2] Nash in *Pierce Pennilesse his Supplication to the Devill*, 1592, refers to a play introducing King Henry the Fifth; and Henslowe in his *Diary* mentions a play of *harey the Vth* (Furnivall here reads *harey the 6th*) as having been performed on May 14, 1592, and another *harey the Vth* as a new play produced November 28, 1595, but these are undoubtedly references to *The Famous Victories*.

references to Shakespeare's play are the following entries in *The Stationers' Registers*[1]:

my lord chamberlens menns plaies Entred
27 may 1600 viz
to master A moral of clothe breches and velvet hose
Robertes
27 May Allarum to London
To hym

4 Augusti

As you like yt | a booke
Henry the Ffift | a booke
Euery man in his humour | a booke
The commedie of muche A doo about-nothing
a booke |
} to be staied[2]

14. Augusti [1600]

Thomas Pavyer Entred for his Copyes by Direction of master **white** warden vnder his hand wrytinge. These Copyes followinge beinge thinges formerlye printed and sett over to the sayd **Thomas Pavyer**

viz. . . .

The historye of HENRY the Vth with the battell of Agencourt vjd[3]

The former of these entries is not in regular course in the *Registers* and no date is attached to the '4 August,' but the proximity of '1600' in the previous entry and other circumstances make 1600 certain. The 'to be staied' shows that the first application for license to print was objected to, but ten days later the bar was removed in the case of

[1] Professor E. Arber's *Transcripts of The Stationers' Registers* (1554–1640), 4 vols., 1875–1877.

[2] 'To be staied' is the old expression for 'not to be printed.'

[3] sixpence. This was the usual price of a Quarto.

King Henry the Fifth and the play was issued as a Quarto (the First Quarto) within the year.

Internal Evidence

1. *Allusion to Essex.* The only direct allusion to a contemporary event in Shakespeare gives an unmistakable later time limit for the composition of *King Henry the Fifth.* This is the reference to the Earl of Essex in the speech of Chorus prefixed to the last act. See note, Chorus-prologue, V, 30–32. Essex left for Ireland on April 15 (Stow gives the date of the enthusiastic demonstration on the departure from London as March 27), 1599, and as news of his disastrous failure reached London by the end of June, these lines must have been written before that time. The fact that Essex was an intimate friend of the Earl of Southampton to whom Shakespeare dedicated *Venus and Adonis* and *Lucrece*, and that Southampton accompanied Essex to Ireland, would give the dramatist a peculiar interest in this ill-starred expedition. It is not necessary for the argument that the play was begun in 1598 to suggest that the Chorus-prologues were written later than the body of the play. It is significant that the lines occur in the last act, which is short, chiefly prose, and comparatively free from elaborated transcripts from Holinshed.

2. "*This wooden O.*" If "this wooden O" of the first speech of Chorus refers to the Globe theatre the argument for 1599 is strengthened, as this famous theatre was built early in 1599 by Richard Burbage (Burbadge) and his brother Cuthbert out of the wood of the dismantled theatre in Shoreditch known as the Theatre originally built for their father, James Burbage. But between 1595 and 1599

Shakespeare often played on the stages of the Theatre and the Curtain, and "this wooden O" would be applicable to either of these.

3. *Style and Diction.* The diction of *King Henry the Fifth*, the quality of the blank verse, the proportion of prose to verse, the use of rhyme, the rhetorical quality of the play as a whole, the prevalence of epic and lyrical interest over dramatic, and the general spirit of the play which never touches the deep note of pathos except in the brief account of Falstaff's death, support the external and the other internal evidence that the date of composition falls between the closing months of 1598 and the midsummer of 1599. The sonority and superb movement in the blank verse of the speeches of Chorus would almost suggest a later date for their composition. But the other evidence is against this. (See below, Versification and Diction.)

III. EARLY EDITIONS

Quartos

King Henry the Fifth was first published in 1600 in the Quarto edition referred to above, the First Quarto, designated in the textual notes of this edition as Q_1.[1] The First Quarto had the title-page reproduced on page xix.

In 1602 appeared the Second Quarto, Q_2, a reprint of the First, with a few textual improvements and the following change on the title-page: "Printed by Thomas Creede, for Thomas | Pauier, and are to be sold at his shop in

[1] Reprinted in *The Cambridge Shakespeare*, Vol. IX, and in Daniel and Nicholson's *Parallel Texts*.

Cornhill, | at the signe of the Cat and Parrets neare | the Exchange, 1602."

The Third Quarto, Q_3, was published in 1608, with the title-page shown as the frontispiece of this volume.[1] It is the best printed of the three Quartos in every way, and while mainly a reprint of the second it has additional corrections and improvements.

Folios

The text of *King Henry the Fifth* in the Quartos is less than half the length of the present accepted text,[2] which is mainly that of the First Folio, F_1, published in 1623. In this first collected edition of Shakespeare's dramas the title of the play is simply *The Life of Henry the Fift.* It occupies pages 69 to 95 inclusive, in the division of the book devoted to 'Histories,' where the plays are arranged in historical sequence from *The life & death of King John* to *The Famous History of the Life of King Henry the Eight.*

The Second Folio, F_2 (1632), the Third Folio, F_3 (1663, 1664), and the Fourth Folio, F_4 (1685), show few variants in the text of *King Henry the Fifth* and none of importance.

Relation of Text of Quartos to that of Folios

In the Quartos, as the reproductions of the title-pages in this edition show, the author's name is nowhere given; the text is less than half the length of that of the Folios; the five Chorus-prologues, the whole of the first scene, the first scene of the third act, the second scene of the fourth act,

[1] The initials 'T. P.' stand for Thomas Pavier (Pavyer).

[2] The First Quarto contains 1623 lines, the Globe text 3380.

THE CRONICLE

Hiſtory of Henry the fift,

With his battell fought at *Agin Court* in *France*. Togither with *Auntient Pistoll*.

As it hath bene ſundry times playd by the Right honorable the Lord Chamberlaine his ſeruants.

LONDON

Printed by *Thomas Creede*, for Tho. Millington, and Iohn Busby And are to be ſold at his houſe in Carter Lane, next the Powle head. 1600.

TITLE-PAGE, FIRST QUARTO

and many other passages, those too among the best in the play, and even in the whole compass of Shakespeare's works, being wanting altogether. All these, besides more or less of enlargement in a great many places, together with the marks of a careful finishing hand running through the whole, were supplied in the First Folio; which, accordingly, is our chief authority for the text, though the Quartos yield valuable aid towards correcting the errors and curing the defects of that copy. See textual notes, II, i, 22; II, iv, 107, etc.

That the issue of 1600 was surreptitious is on all hands allowed. But there has been much controversy whether it was printed from a full and perfect copy of Shakespeare's first draft of the play, or from a mangled and mutilated copy, such as could be made up by unauthorized and incompetent reporters. The most considerable argument for the former position is, that the Quartos have in some cases several consecutive lines precisely as they stand in the Folios, while, on the other hand, of many of the longest and best passages in the Folios the Quartos have no traces whatever. But this is nowise decisive of the point either way, because, granting that some person or persons undertook to report the play as spoken, it is not impossible that he or they may have taken down some parts very carefully, and omitted others altogether. And the editors of the First Folio tell us in their address *To the great Variety of Readers:* "You were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors." Such evidence as P. A. Daniel massed in his Introduction to the *Parallel Texts* is almost conclusive that in the Quartos we have no first draft of the play written by Shakespeare and afterwards expanded by

him into the full form given in the Folios, but an incompetent reporter's abridgment of a version already shortened for acting purposes.

Rowe's Editions

The first critical editor of Shakespeare's plays was Nicholas Rowe, poet laureate to George I. His first edition was issued in 1709 in six octavo volumes. In this edition Rowe, an experienced playwright, marked the entrances and exits of the characters and introduced many stage directions. He also introduced the list of dramatis personæ which has been made the basis for all later lists. A second edition in eight volumes was published in 1714. Rowe followed very closely the text of the Fourth Folio, but modernized spelling, punctuation, and occasionally grammar.

IV. VERSIFICATION AND DICTION

Blank Verse

A little more than half (1918 lines of the total 3559) of *King Henry the Fifth* is in blank verse — the unrhymed, iambic five-stress (decasyllabic) verse, or iambic pentameter, introduced into England from Italy by Henry Howard, Earl of Surrey, about 1540, and used by him in a translation of the second and fourth books of Vergil's *Æneid*. Nicholas Grimald (*Tottel's Miscellany*, 1557) employed the measure for the first time in English original poetry, and its roots began to strike deep into British soil and absorb substance. It is peculiarly significant, as noted above, that Sackville and Norton should have used it as the measure of *Gorboduc*,

the first English tragedy. About the time when Shakespeare arrived in London the infinite possibilities of blank verse as a vehicle for dramatic poetry and passion were being shown by Kyd and above all by Marlowe. Blank verse as used by Shakespeare is really an epitome of the development of the measure in connection with the English drama. In his earlier plays the blank verse is often similar to that of *Gorboduc*. The tendency is to adhere to the syllable-counting principle, to make the line the unit, the sentence and phrase coinciding with the line (end-stopped verse), and to use five perfect iambic feet to the line. In plays of the middle period, such as *The Merchant of Venice*, *King Henry the Fifth*, and *As You Like It*, written between 1596 and 1600, the blank verse is more like that of Kyd and Marlowe, with less monotonous regularity in the structure and an increasing tendency to carry on the sense from one line to another without a syntactical or rhetorical pause at the end of the line (run-on verse, *enjambement*). Redundant syllables now abound, and the melody is richer and fuller. In Shakespeare's later plays the blank verse breaks away from bondage to formal line limits, and sweeps all along with it in freedom, power, and organic unity.

The verse of *King Henry the Fifth* is much less monotonously regular than that of the earlier plays; it is more flexible and varied, more musical and sonorous, and only here and there, chiefly in the speeches of Chorus, has it the superb movement of the verse in *King Lear*, *The Winter's Tale*, and *The Tempest*. End-stopped, normally regular iambic pentameter lines often occur (as, for instance, Chorus-prologue, I, 13, 14; I, i, 13, 36, 48, 82, etc.), but everywhere are variations and deviations from the norm.

The proportion of run-on lines is about the same as that in *The Merchant of Venice*, which is slightly in excess of that in *Othello*, but only about half of what is found in *The Tempest*. There are 336 feminine endings and 2 light endings; the play contains no weak endings. Of the 31 short lines in the play a large proportion will be found in Pistol's rant, where they help the mock-heroic effect.

Alexandrines

While French prosodists apply the term Alexandrine only to a twelve-syllable line with the pause after the sixth syllable, it is generally used in English to designate iambic six-stress verse, or iambic hexameter. This was a favorite Elizabethan measure, and it was common in moral plays and the earlier heroic drama. Alexandrines lend themselves easily to mock-heroic use, and Pistol characteristically reels off a notable verse or two of this kind (see II, i, 61; III, vi, 39); other examples are scattered up and down the play, II, ii, 168; III, iii, 5; III, v, 24; Chorus-prologue, IV, 22, 28; IV, iii, 18, 33, etc.

Rhyme

1. *Couplets.* In *King Henry the Fifth* are only sixty-two lines of rhymed pentameter verse (rhymed couplets) and most of these are 'rhyme-tags' at the end either of scenes, where their use is merely mechanical, or of speeches, where the couplet often has the effect of a clinching epigram. A progress from more to less rhyme in the regular dialogue is a sure index to Shakespeare's development as a dramatist and a master of expression. In the early *Love's Labour's Lost* are more than a thousand rhyming five-stress iambic

lines; in *The Tempest* are only two; in *The Winter's Tale* not one.

2. *A Popular Saying.* Proverbs and bits of popular wisdom are naturally either in rhyme or alliterative rhythm. Cf. I, ii, 167–168.

3. *Song-Snatches.* The only rhymed lyrical measures in the play are the iambic snatches trolled by Pistol and the Boy in III, ii, 8–11, 15–19.

4. *Sonnet.* The epilogue is a regular Shakespearian sonnet. See note, page 170. Its authorship has been the subject of much discussion, especially in connection with the references to *King Henry the Sixth* in the closing couplet.

Prose

In the development of the English drama the use of prose as a vehicle of expression entitled to equal rights with verse was due to Lyly. He was the first to use prose with power and distinction in original plays, and did memorable service in preparing the way for Shakespeare's achievement. In Shakespeare's earlier plays where rhyme abounds there is little or no prose; the proportion of prose to blank verse increases with the decrease of rhyme. Considerably more than a third of *King Henry the Fifth* is in prose, and four kinds may be distinguished: (1) The prose of proclamations and formal documents, as II, ii, 145–150; III, vi, 116–133. (2) The prose of 'low life' and the dialogue of comic characters, as in the speeches of Bardolph, Nym, Fluellen, Gower, and the others. This is a development of the humorous prose found, for example, in Greene's comedies that deal with country life. (3) The prose of familiar dialogue, as in Henry's talk with the soldiers, III, vi, 86–110;

IV, i, 95–217. This, too, is the prose of the wooing scene. (4) The humorous prose spoken as a rule, though not exclusively, by persons of superior rank or importance, — the prose of high comedy, vivacious, sparkling, and flashing with repartee, as in III, iv, vii. This is a development of Lyly's essentially euphuistic prose.

Instructive examples of Shakespeare's transition from prose to verse are IV, i, 218 (see note from Johnson), and viii, 70. The wooing scene begins in blank verse, V, ii, 98–101, but Katharine's broken English changes the dialogue to prose, — the natural medium of expression for a lover who speaks as "plain soldier." With line 323 the heroic, national interest of the play is resumed and prose gives way naturally to blank verse.

V. DRAMATIC STRUCTURE

In dramatic structure *King Henry the Fifth* is unique among Shakespeare's plays. Nowhere else does his work show such a combination of epic and dramatic methods. Elsewhere he makes use of prologues and epilogues; Chorus appears in *Pericles* and in *Romeo and Juliet;* but in *King Henry the Fifth* the appeal of Chorus is specifically to the historic imagination, and the main interest of his five prologues is epic (see note, *Enter* CHORUS, page 3). The first words of Chorus are an almost conventional epic appeal to the Muse. This epic spirit, trembling with lyric subjectivity, so dominates the play and finds expression in such superb declamation and impassioned rhetoric that, when Garrick produced *King Henry the Fifth*, Chorus was the part he elected to interpret.

But though the dramatic interest is subordinate to the epic, the work is a drama with a plot that develops simply and naturally through the five essential stages of (1) the exposition or introduction; (2) the complication or rising action; (3) the climax or turning point; (4) the resolution or falling action; and (5) the catastrophe or conclusion. As in Shakespeare's other plays, the organic elements in the action do not correspond to the mechanical division into acts. The exposition is contained in the first scene, where the main dramatic motive is introduced. The complication begins in the second scene, which tells that war is determined upon; and the rising action continues through the four scenes of the second act and the seven scenes of the third, which, with humorous interludes that give relief and human interest, describe the preparation for the war and the campaign in France. The climax is reached in the close of the third scene of the fourth act, when the battle is joined; and the humorous encounter between Pistol and the French soldier in the following scene begins the falling action, which has its dénouement in the peaceful alliance between England and France.

Analysis by Act and Scene[1]

I. The Exposition, or Introduction (Tying of the Knot)

Prologue. The keynote of the play is struck in the reference to "warlike Harry" (line 5) and the inadequacy of the dramatist's stage resources to represent so heroic a king.

[1] "It must be understood that a play can be analyzed into very different schemes of plot. It must not be thought that one of these schemes is right and the rest wrong; but the schemes will be better

Act I, Scene i. A dialogue between the heads of the church unfolds a general view of the political condition of England and France. The responsibility for war is shown to lie with the king's spiritual advisers. It is clear that the king has outgrown the 'hydra-headed wilfulness' of his younger days and has ripened into a man with an intense consciousness of all that is involved in kingship.

Act I, Scene ii, 1–233. The seriousness and political sagacity of Henry are revealed in his discussion with the church authorities. He will act only when satisfied that his cause is right. Convinced that great public issues are at stake, he resolves to conquer France or die in the attempt. In this high heroic temper he calls in the French ambassadors.

II. The Complication, Rising Action, or Growth (Tying of the Knot)

Act I, Scene ii, 234–310. With the entry of the French ambassadors the long complication, or rising action, of the play begins. The message from the Dauphin and the present of the tennis-balls show that the English king is still regarded in France as a madcap prince not to be taken seriously. Henry's reply shows his sense of dignity and his power of decisive action.

Act II, Prologue. Chorus, after describing the English preparations for war and the alarm of the French, gives warning of a conspiracy against the life of Henry.

Act II, Scene i. This scene of broad comedy introduces Nym, Pistol, and Bardolph. The humorous dialogue acts as a dramatic relief after the tension of the preceding scenes and gives a touch of realism to the action.

Act II, Scene ii. Heroism is seen against a background of treason. The conspirators are led on, step by step, to condemn themselves. In lines 12–78 is an excellent example of 'dramatic irony.' "The audience know (lines 6–7) that the conspiracy has been revealed to Henry, while the conspirators imagine that it is still a secret." — Verity.

or worse in proportion as — while of course representing correctly the facts of the play — they bring out more or less of what ministers to our sense of design." — Moulton.

Act II, Scene iii. As Nym, Bardolph, and Pistol make ready for the wars, the hostess tells of the death of Falstaff, the king's former boon companion. Here the broad comedy of the play is shot through with exquisite tenderness and connected vitally with the heroic dignity of the main action.

Act II, Scene iv. As the French king and his court discuss an English invasion, and the Dauphin sneers at Henry as "a vain, giddy, shallow, humorous youth," Exeter, as ambassador from England, enters and demands the surrender of the crown of France on pain of war.

Act III, Prologue. Chorus appeals to the audience to see with the eye of imagination Henry's passage to Harfleur and the opening of the siege.

Act III, Scene i. Henry makes a spirited appeal to the patriotism of his soldiers.

Act III, Scene ii. The comic interest is widened by the inclusion of a Welshman, an Englishman, an Irishman, and a Scot. National humors and oddities of dialect give dramatic relief and supply realistic life to the representation.

Act III, Scene iii. The governor yields Harfleur, but the approach of winter and disease among his troops determine Henry to march his forces to Calais.

Act III, Scene iv. The French princess takes a lesson in English. The scene gives humorous relief of an unusual kind and prepares for the re-entry of Katharine in the dénouement.

Act III, Scene v. The French authorities learn of the enfeebled and famished condition to which the English army is reduced, and in a spirit of self-confidence and overweening contempt they determine to send Montjoy, the chief herald, with a message of defiance to Henry.[1]

Act III, Scene vi. The scene opens with a humorous dialogue between Gower, Fluellen, and Pistol. Henry refuses to pardon Bardolph, convicted of robbing a church, and immediately on the

[1] Moulton makes this the turning-point of the action. See "Character-Development in Henry V," *New Shakspere Society Transactions*, 1880–1886.

announcement by the king of his stand on the enforcement of discipline, the French herald appears and delivers his message of defiance.

Act III, Scene vii. This scene in the French camp, with the idle boasting of the leaders emphasized, is in sharp dramatic contrast to that which precedes and that which follows.

Act IV, Prologue. Chorus describes the rival armies encamped a short distance apart on the night before the battle of Agincourt.

Act IV, Scene i. Henry's superb courage rises to its height when his fortunes seem at the lowest ebb. He moves about heartening every one, from the nobles to the common soldiers. Tenderness marks the episode with Erpingham; humor and 'dramatic irony' distinguish the interviews with Bates, Court, and Williams. Pistol's rant and bluster come as effective dramatic relief in this great scene.

Act IV, Scene ii. The French leaders receive the call to battle in a spirit of boastful self-confidence.

Act IV, Scene iii, 1–128. With Henry's inspection of his forces, the delivery of his superb speech of courage and patriotism, and the final rejection of the French terms of surrender presented by Montjoy, the complication, or rising action, of the play is complete.

III. The Climax, Crisis, or Turning Point (the Knot Tied)

Act IV, Scene iii, 129–132. Everything depends on the result of a single engagement. Henry orders his soldiers to advance, and the battle of Agincourt is joined.

IV. The Resolution, Falling Action, or Consequence (the Untying of the Knot)

Act IV, Scene iv. The resolution, or falling action, begins with a broad comedy scene in which Pistol, with impudent bluster, wins advantage over a French gentleman soldier.

Act IV, Scene v. The French princes recognize that all is lost, and their only hope is that they may die in honor.

Act IV, Scene vi. Exeter tells Henry of the gallant deaths of Suffolk and York. Henry orders the French prisoners to be put to death.

Act IV, Scene vii. An amusing dialogue between Fluellen and Gower deals with Henry's order about the French prisoners. Henry in anger at the French for continuing to fight repeats his order. Montjoy again appears before the king, now as a humble suppliant for leave to the French to bury their dead. Humorous relief is afforded by a comic quarrel between Fluellen and Williams, provoked by the king.

Act IV, Scene viii. The comic quarrel ends happily, and after a dignified recital of the English losses in the battle, Henry gives thanks for the victory.

Act V, Prologue. Chorus pictures Henry's return to England, bridges a gap of nearly five years, and brings before the audience "Harry's back-return again to France."

Act V, Scene i. The comic portion of the play closes appropriately by Fluellen's forcing Pistol to eat the leek.

V. Dénouement, Catastrophe, or Conclusion (the Knot Untied)

Act V, Scene ii. After a conference between Henry and the French court, the princes of France and the English commissioners retire to settle the final terms of peace, and the stage is left clear for Henry to make court to Katharine. "It is in harmony with the spirit of the play and with the character of Henry that it should close with no ostentatious heroics, but with the half-jocular, whole-earnest wooing of the French princess by the English king." — Dowden.

VI. MANAGEMENT OF TIME AND PLACE

1. *Historic Time.* A period of six years is covered by the events of the play. On April 10, 1413, Henry was crowned; in the following Lent he appears to have received the Dauphin's gift of tennis-balls; and on April 30, 1414, the Parliament met at Leicester. Here begins the historical time of the play. It closes with May 20 (or May 21), 1420, when Henry was formally betrothed to Katharine.

2. *Dramatic Time.* "The historical drama," says Bulwer Lytton, "is the concentration of historical events." In *King Henry the Fifth* the happenings of six years are represented as the occurrences of nine (at most ten) days with intervals, distributed over the acts and scenes as follows[1]: 1st day, I, i, ii. Interval. 2d day, II, i. Interval. 3d day, II, ii, iii. Interval. 4th day, II, iv. Interval. (Here, probably, comes III, iv.) 5th day, III, i–iii. Interval. 6th day, III, v. Interval. 7th day, III, vi. Interval. 8th day, III, vii; IV, i–viii. Interval. (Here, probably, comes V, i.) 9th day, V, ii. The five years between 1415 and 1420 pass between the 8th day and the 9th.

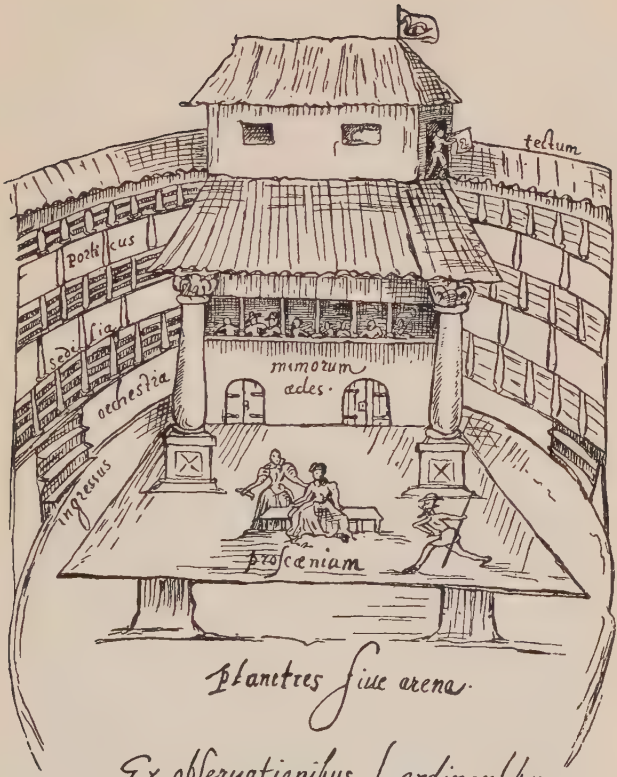
3. *Place.* In Quartos and Folios are very few stage directions as to place. In *King Henry the Fifth* the only one is in III, i (*Actus Secundus* in Folios), where we read *Enter the King . . . Scaling Ladders at Harflew.* The speeches of Chorus give valuable help in determining locality. These and the internal evidence point to Shakespeare's tendency towards concentration and centralization in localities as well as in historical happenings. For example, according to Holinshed the events described in the first scene took place at Leicester, but there is little doubt that London was where Shakespeare placed them. "In the absence of clear evidence to the contrary we may generally assume that Shakespeare's scenes are laid in London." — Boswell-Stone.

[1] P. A. Daniel in *Transactions of New Shakspere Society*, 1877-1879.

VII. THE ELIZABETHAN THEATRE

It is interesting to find that the play which contains Shakespeare's only unmistakable allusion to a contemporary event (see above, Date of Composition, *Allusion to Essex*) should also contain his only equally unmistakable complaints about the inadequacy of Elizabethan stage accessories. Interesting theories have been advanced by Knight and others as to Shakespeare's solicitude to win his audience's indulgence in this respect. The reason probably lies in passionate enthusiasm for his theme and the feeling that any attempt to give due expression to it must be inadequate. But these references to the "unworthy scaffold," "this cockpit," "this wooden O," compel attention to the shape and peculiarities of the Elizabethan theatre. The two engravings here reproduced [1] give contemporary views of the exterior and the interior of typical Elizabethan theatres. The buildings were high, circular (the earliest form), octagonal or hexagonal in shape (the Fortune theatre was rectangular). Two balconies with a gallery (*porticus*) above, or perhaps three galleries, protected by a roof (*tectum*) and provided with seats (*sedilia*), rose against the inner wall; these were reached by stairs (*ingressus*) from the central pit, 'the yard' as it was usually called (*planities*, *arena*). There were no seats in the yard and those who stood there

[1] The sketch of the interior of the Swan theatre was made by A. van Buchell from the notes of J. de Witt, a Dutch scholar who visited London in 1596. It was reproduced and published in *Zur Kenntnis der altenglischen Bühne*, Bremen, 1888. The exterior view of the second Globe theatre (built after the burning of the first in 1613) is from an enlargement of Visscher's map engraving of London reproduced in Halliwell-Phillipps's *Outlines of the Life of Shakespeare*.



INTERIOR OF THE SWAN THEATRE

Van Buchell-De Witt drawing, now in the University Library, Utrecht

were nicknamed 'the groundlings' (cf. *Hamlet*, III, ii, 12). Deep into the yard projected the stage or platform (*proscaenium*) raised on posts or trestles about four feet high. This condition, with the necessary absence of all such scenery arrangements as the modern theatre-goer is accustomed to, developed to an extraordinary degree that rhetorical quality in the Elizabethan drama which is so splendidly illustrated in *King Henry the Fifth*. Good elocution was indispensable, as may be gathered from Hamlet's address to the players. The greater part of the stage, like the yard, was open to the sky. At the back it was partially protected by the overhanging roof (the 'Heavens') of the 'tiring house' (*mimorum aedes*). This tiring house was in two stories, the lower having doors opening on the stage; above was a balcony-like arrangement that served either as an upper stage, or as a kind of private box for actors and musicians, or, it might be, for distinguished visitors. From the upper story of the tiring house a trumpeter announced the beginning of a performance, and while the performance lasted a flag bearing the sign of the theatre floated from the roof.

VIII. HISTORICAL CONNECTIONS

The genealogical tables given on the following pages, xxxii–xxxv, indicate the inter-relation of the more important historical characters, English and French, in *King Henry the Fifth*, and will show in what other plays of Shakespeare they, their ancestors, or their descendants, are either mentioned or appear as dramatis personæ.

With regard to both English and French history Shakespeare is in all essentials faithful to Holinshed's *Chronicles*.

THE SECOND GLOBE THEATRE

From Visscher's Map of London, 1616

Edward III
1327–1377
H5

Edward the Black Prince Duke of Aquitaine d. 1376 *H5* = Joan of Kent (1) the Fair Maid

RICHARD II
1377–1399
R2
=
(1) Anne of Bohemia
(2) ISABELLA OF FRANCE
R2

William d. 1335

Lionel Duke of Clarence d. 1369
=
(1) Elizabeth de Burgh

Philippa
=
Edmund Mortimer Earl of March

Anne Mortimer
(See descendants of Edmund Langley Duke of York)

Michael de la Pole EARL OF SUFFOLK d. 1415 H5

(3) William de la Pole EARL OF SUFFOLK exc. 1450 H6[1]

Philippa ~ Roet (?)
=
Geoffrey Chaucer (?)
|
Thomas Chaucer
=
Matilda Burghersh
|
= Alice

(3) Catharine Swynford =

Thomas Beaufort Earl of Dorset DUKE OF EXETER d. 1425 H5

Ralph Neville = Joan Beaufort
EARL OF WESTMORELAND
d. 1425
H4[2] H5

= (2) Thomas Montague
EARL OF SALISBURY
d. 1428
H5

Charles de la Bret
CONSTABLE OF FRANCE
k.A. 1415
H5

SIGNS AND ABBREVIATIONS IN THE TABLES

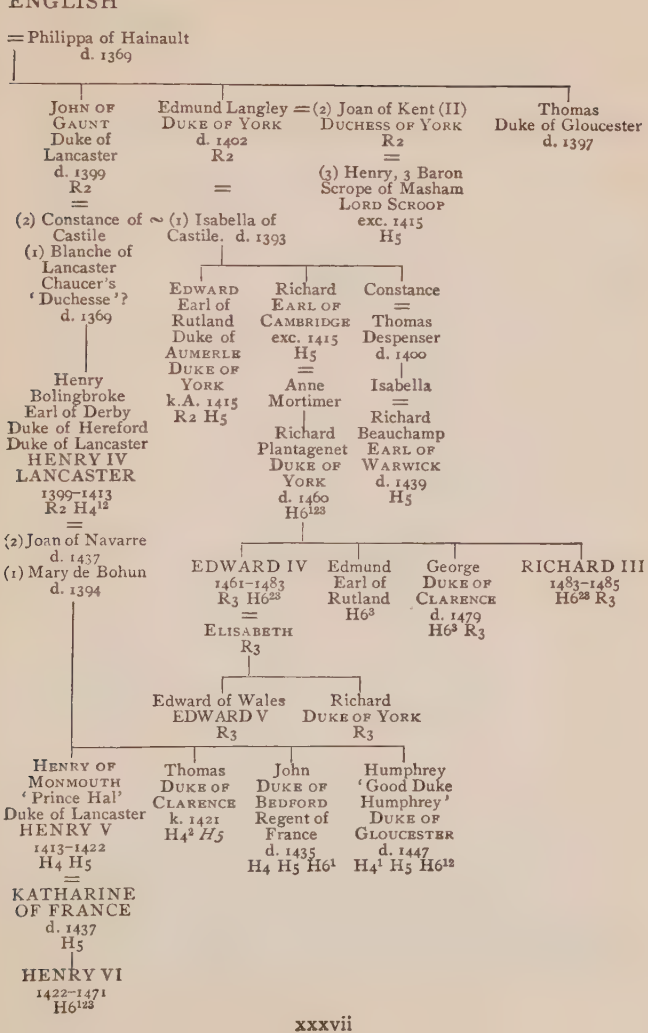
| = direct descent from
= = married to
~ = brother or sister
≁ = brother or sister of the half blood
d. = died
exc. = executed
k. = killed
k.A. = killed at Agincourt
R2 = one of the dramatis personæ in *Richard II*
R3 = do. *Richard III*
H4[1] = do. *1 Henry IV*
H4[2] = do. *2 Henry IV*
H6[1] = do. *1 Henry VI*
H6[2] = do. *2 Henry VI*
H6[3] = do. *3 Henry VI*
H5 = do. *Henry V*
KJ = do. *King John*

Italics indicate that the person is only mentioned in the play. Numerals in parentheses before a name indicate a first, second, or third marriage. Numerals after a king's reign indicate the dates of his reign.

(?) Owen Tudor =
|
Edmund Tudor
|
Henry Tudor Earl of Richmond
HENRY VII TUDOR
1485–1509
H6[3] R3

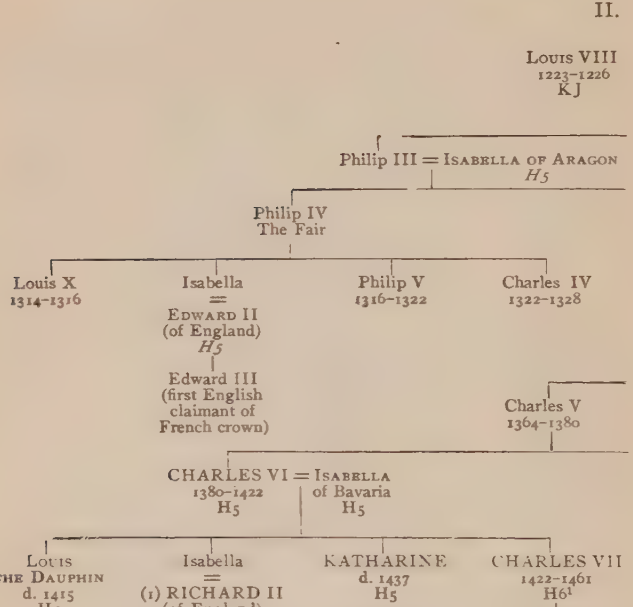
CONNECTIONS

ENGLISH



HISTORICAL

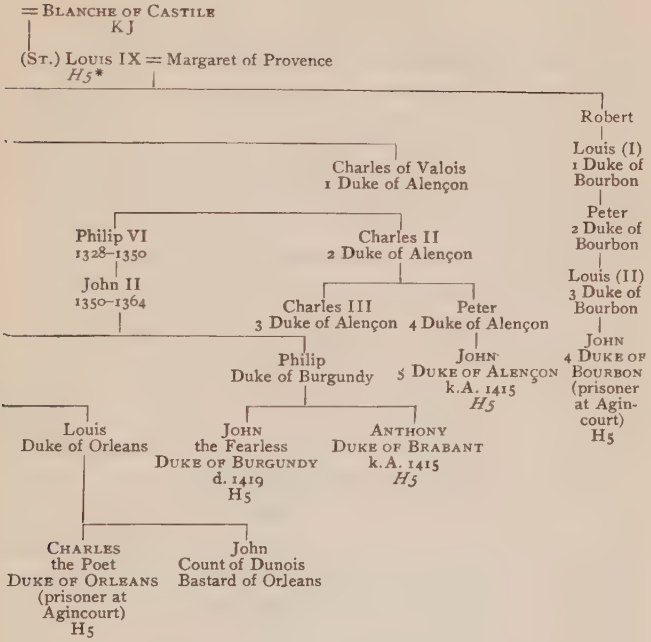
II.



The old chronicler is followed even in his slips, as in the case of (St.) Louis IX, indicated in the above table. One interesting deviation from Holinshed is in representing the Dauphin as present at Agincourt. "Probably Shakespeare felt that as Henry represented the solid qualities of a true

CONNECTIONS

FRENCH



* See note on I, ii, 77.

king, and the Dauphin the mere show and glitter of royalty without the substance, it would add to the dramatic effect that both should meet on the great day of trial, the one to issue from it with glory, the other in reprobation and disgrace." — Moore Smith.

IX. THE CHARACTERS

Why Falstaff is not Introduced

Reference has already been made to the promise in the epilogue to *King Henry the Fourth* that Sir John would be in the continuation of the story. While Falstaff is the hero of *The Merry Wives of Windsor*, he never appears in *King Henry the Fifth*. Probably when Shakespeare went to planning the drama, he saw the impracticability of making anything more out of him, while there was at least some danger lest the part should degenerate into clap-trap. The very fact of such a promise being made might well imply a purpose rather too theatrical for the just rights of truth and art.

Falstaff's dramatic office and mission were clearly at an end when his connection with Prince Henry was broken off, one of the obvious designs of the character being to explain the prince's wild and riotous courses. Falstaff must have had so much of manhood in him as to love the prince, else he were too bad a man for the prince to be with; and when he was so sternly cast off, the grief of this wound must in all reason have sadly palsied his sport-making powers. To have continued him with his wits shattered or crippled, had been flagrant injustice to him; to have continued him with his wits sound and in good trim, had been something unjust to the prince.

The dramatist did well to keep Falstaff in retirement, where, though his once matchless powers no longer give us pleasure, the report of his sufferings gently touches our pity and recovers him to our human sympathies. When at last the Hostess says, "The king has kill'd his heart,"

what a volume of redeeming matter is suggested concerning him! For the first time we begin to respect him as a man, because we see that he has a heart as well as a brain, and that his heart is big and strong enough to outwrestle his profligacy and give death the advantage of him. "The king has kill'd his heart." These six monosyllables prepare for Mrs. Quickly's account of his death, one of the supreme things in literature for sheer simplicity and that humor which is of the essence of pity. With Bardolph's "Would I were with him, wheresome'er he is, either in heaven or in hell!" the characterization of Falstaff is complete. The sympathetic words of the dissolute hanger-on are a fit epitaph for the great character-creation in broad human comedy.

The Comic Characters

Bardolph, Nym, the Boy

The comic portions of *King Henry the Fifth* give fresh illustration of Shakespeare's versatility and range of genius. There is indeed nothing here that comes up to the scenes at Eastcheap in *King Henry the Fourth:* so much is implied in the absence of Falstaff, for nothing else in rich comedy could equal that delineation. But Hostess Quickly reappears as Mrs. Pistol, the same character but running into an amusing variety of development; the swaggering Pistol is also the same as before, only in a somewhat more efflorescent stage, ranting out with greater gust than ever the picked-up fustian of the bear-garden and the playhouse. Bardolph, too, with his "face all bubukles, and whelks, and knobs, and flames o' fire," but now advanced in rank and carrying a sense of higher importance. With

these we have an altogether original addition in Corporal Nym, a delineation of low character in Shakespeare's most realistic style, with a vein of humor so lifelike as to seem a literal transcript from fact, while the native vulgarity of the man is kept from being disgusting by the freshness and spirit with which his characteristic traits are delineated.

These three good-for-nothing profligates are a fitting example of the human refuse and scum which lately gravitated round Sir John, and they serve the double purpose of carrying into the new scenes the memory of the king's former associations and of evincing the king's present severity and rectitude of discipline. They thus help to bridge over the chasm, which might otherwise appear something too abrupt, between what the hero was as Prince of Wales and what he is as King of England. Their presence shows him acting out the purpose which he avowed when he first appears in Shakespeare, of imitating the sun who causes himself to be more wondered at

> By breaking through the foul and ugly mists
> Of vapours that did seem to strangle him.
> [1 *Henry IV*, I, ii, 225–226.]

That some such clouds of vileness exhaled from the old haunts of his discarded life should still hang about his path was natural in the course of things and may be set down as a judicious point in the drama.

The Boy who figures as servant to "these three swashers" is probably the page to Falstaff in the earlier play. His arch and almost unconscious shrewdness of remark was even there a taking feature, and it encouraged the thought of his having enough healthy keenness of perception to

ward off the taints and corruptions that beset him. He now translates the follies and vices of his employers into apt themes of sagacious and witty reflection, touching at every point the very pith of their distinctive features. The mixture of penetration and simplicity with which he moralizes their pretentious nothings is very charming. Thus Pistol's turbulent vaporings draw from him the sage remark, "I did never know so full a voice issue from so empty a heart: but the saying is true, 'The empty vessel makes the greatest sound.' Bardolph and Nym had ten times more valour than this roaring devil i' the old play . . . and they are both hang'd; and so would this be, if he durst steal any thing adventurously" (IV, iv, 65–71). Shakespeare specially delights in thus endowing his children and young people with a kind of unsophisticated shrewdness, the free outcome of a native soundness that enables them to walk unhurt amid the contagions of bad example; their own minds being kept pure, and even furthered in the course of manhood, by an instinctive oppugnance to the shams and meannesses which beset their path.

FLUELLEN, JAMY, MACMORRIS

But the comic life of the drama is mainly centered in a very different group of persons. Fluellen, Jamy, and Macmorris strike out an entirely fresh and original vein of entertainment, and these, together with Bates and Williams, aptly represent the practical, working soldiership of the king's army. The conceited and loquacious Welshman, the tenacious and argumentative Scotchman, the hot and impulsive Irishman, representatives of nations with whom the English have lately been at war, serve the further purpose of

displaying how smoothly the recent national enmities have been reconciled and all the parties drawn into harmonious coöperation by the king's inspiring nobleness of character and the catching enthusiasm of his enterprise. All three are as brave as lions, thoroughly devoted to the cause and mutually emulous of doing good service, each entering into the work with as much heartiness as if his own nation were at the head of the undertaking. All of them, too, are completely possessed with the spirit of the occasion, where "honour's thought reigns solely in the breast of every man," and as there is no swerving from the line of earnest, warlike purpose in quest of any sport or pastime, the amusement we have of them results purely from the spontaneous working-out of their innate peculiarities. While making us laugh, they at the same time win our respect, their very oddities serving to set off their substantial manliness.

Fluellen is pedantic, pragmatical, and somewhat querulous, but withal a thoroughly honest and valiant soul. He loves to hear himself discourse touching "the true discipline of the wars," and about "Alexander the Pig," and how "Fortune is painted blind, with a muffler afore his eyes, to signify to you that Fortune is blind; and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation" (III, vi, 29–33): but then he is also prompt to own that "Captain Jamy is a marvellous falorous gentleman . . . and of great expedition and knowledge in th' aunchient wars . . .: by Cheshu, he will maintain his argument as well as any military man in the world, in the disciplines of the pristine wars of the Romans" (III, ii, 73–78). He is indeed rather easily gulled into thinking Pistol a hero, on hearing him utter "as

prave words at the pridge as you shall see in a summer's day" (III, vi, 62–63). This lapse, however, is amply squared when he cudgels the swagger out of the "counterfeit rascal" and persuades him to eat the leek, and then makes him accept a groat to "heal his proken pate." This is one of Shakespeare's raciest and most spirited comic scenes. Noteworthy is his cool discretion in putting up with the mouthing braggart's insolence, because the time and place did not properly allow his resenting it on the spot; but when he calls on him to "eat his victuals," and gives him the cudgel for sauce to it, and tells him, "You call'd me yesterday mountain-squire, but I will make you to-day a squire of low degree," there is no mistaking the timber he is made of.

When Fluellen sharply reproves one of his superior officers for loud talking in the camp at night by saying, "If you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle taddle nor pibble pabble in Pompey's camp," the king overhears the reproof and hits the white of his character when he says to himself,

> Though it appear a little out of fashion,
> There is much care and valour in this Welshman.
> [IV, i, 82–83.]

But perhaps the man's most characteristic passage is in his plain and downright style of speech to the king himself, when the king, referring to the place of his own birth, which was in Wales, addresses him as "good my countryman," and Fluellen replies, "I am your majesty's countryman, I care not who know it; I will confess it to all the 'orld: I need not to be asham'd of your majesty, prais'd be God,

so long as your majesty is an honest man" (IV, vii, 105–108). On the whole, Fluellen is a capital instance of Shakespeare's consideration for the rights of manhood irrespective of rank or title or any adventitious regards. Though a very subordinate person in the drama, there is more wealth of genius shown in the delineation of him than in that of any other except the king.

The King

The delineation of the king has something of peculiar interest from its personal relation to the author. It embodies Shakespeare's ethics of character. Here, for once, he relaxes his strictness of dramatic self-reserve and lets us directly into his own conception of what is good and noble. In his other portraits we have the art and genius of the poet; here, along with this, are also reflected the conscience and the heart of the man.

Henry the Fifth as delineated in the two parts of *King Henry the Fourth* and in *King Henry the Fifth* is the most complex and many-sided of all Shakespeare's heroes with the one exception of Hamlet, if indeed even Hamlet ought to be excepted. In this play which bears his name he is great alike in thought, in purpose, and in performance; all the parts of his character drawing together perfectly, as if there were no foothold for distraction among them. Truth, sweetness, and terror build in him equally. He loves the plain presence of natural and homely characters where all is genuine, forthright, and sincere. Even in his sternest actions as king he shows, he cannot help showing, the motions of a brotherly heart; there is a certain grace and suavity in his very commands causing them to be felt as benedictions. To

be frank, open, and affable with all sorts of persons, so as to call their very hearts into their mouths and move them to be free, plain-spoken, and simple in his company, as losing the sense of inferior rank in an equality of manhood, — all this is both an impulse of nature and a rule of judgment with him. Nothing contents him short of getting heart to heart with those about or beneath him. All official forms, all the facings of pride, that stand in the way of this, he breaks through, but with so much natural dignity and ease that those who see it are scarcely sensible of it; they feel a peculiar graciousness in him, but know not why. In his practical sense of things, as well as in his theory, inward merit is the only basis of kingly right and rule. He is so much at home in this thought that he never emphasizes it at all. He understands full well that such merit, where it really lives, will best make its way when left to itself, and that any boasting or putting on airs about it can only betray a lack of it.

The character of this crowned gentleman stands together in that native harmony and beauty which is most adorned in being unadorned. His whole behavior appears to be governed by an instinctive sense of this. There is no simulation, no disguise, no study for appearances about him; all got-up dignities, anything put on for effect, whatever savors in the least of sham or shoddy, is his aversion; and the higher the place where it is used, the more he feels it to be out of place. His supreme delight is to seem just what he is, and to be just what he seems. In other words, he has a steadfast, living, operative faith in the plenipotence of truth; he wants nothing better; he scorns to rely on anything less; this is the soul of all his thoughts and designs.

The sense of any discrepancy between his inward and his outward parts would be a torment to him. Hence his unaffected heartiness in word and deed. What he cannot enter into with perfect wholeness and integrity of mind, he shrinks from having anything to do with. In all that flows from him we feel the working of a heart so full that it cannot choose but overflow.

This explains what are deemed the looser parts of his conduct while Prince of Wales. For his character, through all its varieties of transpiration in the three plays where he figures, is perfectly coherent and of a piece. In the air of the court there was something, he hardly knew what, that cut against his grain; he could not take to it. His father was indeed acting a noble part, and was acting it nobly; at least the prince thought so, but he could not but feel that his father was acting a part. Dissimulation, artifice, official fiction, attentiveness to show, and all that course of dealing where less is meant than meets the ear, were too much the style and habit of the place; policy was the method, astuteness the force, of the royal counsels, and plain truth was not deep enough for one who held it so much his interest to hoodwink the time. Even the virtue there cherished was in great part a made-up surface virtue; at the best there was a spice of disingenuousness in it. In short, the whole administration of the state manifestly took its shape and tone from the craft of the king, not from the heart of the man.

To the prince's keen eye all this was evident, to his healthy feelings it was offensive; he craved the fellowship of something more fresh and genuine, and was glad to get away from it and play with simpler and honester natures, where he could at least be frank and true and where his

spirit might run out in natural freedom. "Covering discretion with a coat of folly" was better in his sense of things than to have his native sensibilities smothered under such a varnish of solemn plausibility and factitious constraint. Even his inborn rectitude found a more congenial climate where no virtue at all was professed, and where its claims were frankly sported off, than where there was so much of sinister craft and indirection mixed up with it; the reckless and spontaneous outpourings of moral looseness, the haunts of open-faced profligacy, so they had some sparkling of wit and raciness of humor in them, were more to his taste than the courts of refined hypocrisy and dissimulation, where politicians played at hide and seek with truth and tied up their schemes with shreds of Holy Writ.

His Moral Complexion

The character of Shakespeare's Henry the Fifth may almost be said to consist of piety, honesty, and modesty. He embodies these qualities in their simplest and purest form; he is honest and modest in his piety, pious and modest in his honesty.

In one of his kingliest moments he says: "If it be a sin to covet honour, I am the most offending soul alive" (IV, iii, 28–29). But honor is with him in the highest sense a social conscience and the rightful basis of self-respect; he deems it a good chiefly as it makes a man clean and strong within, and not as it dwells in the fickle breath of others. As for that conventional figment which small souls make so much ado about, he cares little for it, knowing that it is often got without merit, and lost without deserving. Thus the honor he covets is really to deserve the good thoughts

of men. The inward sense of such desert is enough. If what is fairly his due in that kind be withheld by them, the loss is theirs, not his. In his clear rectitude and piety of purpose he will not go to war with France till he believes religiously and in his conscience that he has a sacred right to the French crown, and that it would be a sin against the divinely-appointed order of human society not to prosecute that claim. This point settled, he goes about the task as if his honor and salvation hung upon it.

His Frank Human-Heartedness

With all King Henry's stress of warlike ardor and intentness, his mind full of cares, thoughtful, provident, self-mastered as he is, his old frank and childlike playfulness and love of harmless fun still cling to him and mingle genially in his working earnestness. Even in his gravest passages, with but one or two exceptions, as in his address to the conspirant lords, there is a dash of jocose humor that is charmingly reminiscent of his most jovial and sportive hours. Perhaps the fairest display of his whole varied make-up is in the night before the battle of Agincourt, when, wrapping himself in a borrowed cloak, he goes unrecognized about the camp, allaying the scruples, cheering the hearts, and bracing the courage of his men. His free and kindly nature is so unsubdued and fresh that he craves to be a man among his soldiers and talk familiarly with them face to face, which he knows could not be if he appeared among them as their king. Here too his love of plain, unvarnished truth asserts itself: he does not attempt to disguise from himself or from them the huge perils of their situation; he owns that the odds are fearfully against them.

He trusts that all this instead of appalling their hearts will rather serve, as indeed it does, to knit up their energies to a more resolute and strenuous effort. The greater the danger they are in, the greater should their courage be, — that is the principle he acts upon, and he has faith that they will act upon it too. He would have them know the worst of their condition, because he doubts not that they will be all the surer to meet it like men, dying gloriously, if die they must; and he so frames his speech that it works in them as an inspiration to that effect. In the speeches of Chorus, Shakespeare unbosoms himself in regard to the great national hero. His own personal sense of the king's relations to his soldiers is unequivocally pronounced in the dithyrambic prologue to the fourth act.

> For forth he goes and visits all his host,
> Bids them good morrow with a modest smile,
> And calls them brothers, friends, and countrymen.
> Upon his royal face there is no note
> How dread an army hath enrounded him;
> Nor doth he dedicate one jot of colour
> Unto the weary and all-watched night,
> But freshly looks and over-bears attaint
> With cheerful semblance and sweet majesty;
> That every wretch, pining and pale before,
> Beholding him, plucks comfort from his looks:
> A largess universal like the sun
> His liberal eye doth give to every one,
> Thawing cold fear, that mean and gentle all
> Behold, as may unworthiness define,
> A little touch of Harry in the night. [Lines 32–47.]

The deep seriousness of the occasion does not repress his native jocularity of spirit. John Bates and Michael Williams, whose hearts are indeed braver and better than their words,

speak out their doubts and fears with all plainness, and he falls at once into a strain of grave and apt discourse that satisfies their minds which have been rendered somewhat querulous by the plight they are in; and when the blunt and downright Williams pushes his freedom into something of sauciness, he meets it with bland good humor and melts out the man's crustiness by contriving in his old style a practical joke, so that we have a right taste of the sportive prince in the most trying and anxious passage of the king. In the same spirit afterwards when the jest is coming to the upshot, as it is likely to breed some bloody work, he takes care that no harm shall be done. He turns it into an occasion for letting the men know whom they had talked so freely with. He has himself invited their freedom of speech, because in his full-souled frankness of nature he really loves to be inward with them, and to taste the honest utterance of their minds; and when upon that disclosure Williams still uses his former plainness, he likes him the better for it, and winds up the jest by rewarding his supposed offence with a glove full of crowns. Such a stroke of genuine magnanimity cannot fail to secure the undivided empire of his soldiers' hearts. Henceforth they will make nothing of dying for such a noble fellow, whose wish clearly is not to overawe them by any studied dignity, but to reign within them by his manliness of soul and by making them feel that he is their best friend.

His Wooing of Katharine

The same merry, frolicsome humor comes out again in his wooing of the Princess Katharine. It is a real holiday of the spirits with him; his mouth overruns with play; he

cracks jokes upon his own person and his speaking of French, and sweetens his way to the lady's heart by genial frankness and simplicity of manner. With the open and true-hearted pleasantry of a child, he laughs through his courtship. All the while we feel a deep undercurrent of seriousness beneath his laughter, and there is to our sense no lapse from dignity in his behavior, because nothing is really more dignified than a man forgetting his dignity in the overflowings of a right noble and generous heart. The king loves men who are better than their words, and it is his nature to be better than he speaks: this is the artless disguise of modesty through which true goodness has its most effective disclosure. Notwithstanding the hero's sportive mood in the wooing, when he comes in the same scene to deal with the terms of peace his mood is very different: then he purposely forgot the king in the man; now he resolutely forgets the man in the king, and will not budge a hair from the demands which he holds to be the right of his people. The dignity of his person he freely leaves to take care of itself; the dignity of his state is to him a sacred thing and he will sooner die than compromise it a jot.

X. GENERAL CHARACTERISTICS

As already indicated, *King Henry the Fifth* is inferior to many of Shakespeare's plays in respect of proper dramatic interest and effect. The historic material he had to work with was not altogether fitted for dramatic use; it gave too little scope for those developments of character and passion wherein the interest of the serious drama mainly consists. As Schlegel remarks, "War is an epic rather than

a dramatic subject: to yield the right interest for the stage, it must be the means whereby something else is accomplished, and not the last aim and substance of the whole." Perhaps it was a sense of this unfitness of the matter for dramatic use that led Shakespeare to fuse the dramatic and epic elements with that glowing lyricism which is perhaps the chief characteristic of *King Henry the Fifth* as compared with the other historical plays. The effect is that of a national song of triumph. Hence comes it that the play is so thoroughly charged with the spirit and poetry of a sort of jubilant patriotism, of which King Henry himself is probably the most eloquent impersonation ever delineated. Viewed in this light, the work is as perfect in its way as anything Shakespeare achieved. Nowhere can be found more vigorous, sonorous, stirring poetry; nothing could surpass the speeches of Chorus in vividness of imagery or in potency to kindle and electrify the hearer's imaginative forces. The king's speeches to his soldiers at Harfleur (III, i, 1–34) and to the governor and citizens of the town (III, iii, 1–43), his reflections upon ceremony (IV, i, 228–272), his speech to Westmoreland just before the battle of Agincourt (IV, iii, 18–67), Exeter's description of the deaths of York and of Suffolk (IV, vi, 7–32), and Burgundy's speech in favor of peace (V, ii, 23–67) are examples of that eloquence which creative inspiration and worthy emotion raise far above rhetorical declamation.

XI. STAGE HISTORY

Contemporary references make clear that before Shakespeare's play on the subject was produced, the hero-king of Agincourt was a popular theme for dramatic treatment on the Elizabethan stage. In Nash's *Pierce Penilesse, his Supplication to the Divell*, published in 1592, is the significant sentence: "What a glorious thing it is to have Henry the Fifth represented on the stage, leading the French king prisoner, and forcing him and the dolphin to sweare fealtie." Henslowe mentions a *Hary the Fift* as performed by his company in 1592, 1595, and 1596, and *The Famous Victories*, discussed elsewhere in this Introduction (see Sources, The Main Story), was entered in *The Stationers' Registers* as early as 1594. It had been acted earlier than 1588, for Richard Tarlton, who took the part of Dericke, the clown, died in that year.

The Seventeenth Century

The title-page of the First Quarto and the issue of the later Quartos indicate the popularity of Shakespeare's *King Henry the Fifth* in the early years of the seventeenth century. "The Right honorable the Lord Chamberlaine his seruants," by whom, as the title-pages of the three Quartos attest, "it hath bene sundry times playd," were the actors of the company to which Shakespeare himself belonged, and the play was probably produced for the first time either at the Curtain theatre, or the first Globe, built in 1599. (See note, Prologue, I, line 13.) A record of a performance in connection with "Revels at Court" in January, 1604, "by his Ma^{ties} plaiers," has been proved to be a forgery, but

Halliwell-Phillipps[1] has adduced evidence to show that though the record itself may be spurious, the information may be accepted as genuine.

The pronounced political bearing of the play and the French matter in it unquestionably affected its popularity later in the seventeenth century, and there is no record of any performance of it on the Restoration stage. A *History of Henry V* was produced in 1664, but this was a play in rhymed heroics by Roger Boyle, the first Earl of Orrery. It has some literary but no dramatic merit, and though it was described by Aaron Hill as "a new fabric built on Shakespeare's foundation," it shows in very few passages the influence of Shakespeare. It introduces a love plot written in the spirit of the Restoration drama.

The Eighteenth Century

In 1723 the Aaron Hill referred to in the preceding paragraph brought out at Drury Lane a *Henry V* founded on Shakespeare, and gave as a subtitle *The Conquest of France by the English*. It is a characteristic eighteenth century adaptation. The comic subplot including the description of the death of Falstaff is omitted, and a new subplot introduced, with Harriet, the niece of Lord Scrope (Scroop), as heroine. It is not improbable that the interest in the subject awakened by Hill's play led to the notable revival of Shakespeare's *King Henry the Fifth* at Drury Lane in 1747, when the part of Henry was taken by Barry, and the sonorous speeches of Chorus were given by Garrick, "arrayed in the costume of the day, a full-dress court suit with powdered bag-wig, ruffles and sword." From now on the play seems to have

[1] *Outlines of the Life of Shakespeare,* Vol. II, p. 162.

been popular with eighteenth century audiences, and from time to time gorgeous spectacles and magnificent ceremonial processions were added. In 1789 J. P. Kemble produced an adaptation in which the Prologues, the Epilogue, some scenes (III, iv, vii; IV, iv), and some characters (including Jamy and Macmorris) were omitted. The part of Henry became a favorite with Kemble, and he continued to play it with distinction until 1806.

The Nineteenth Century

All the great actors of the first half of the nineteenth century appeared in revivals of *King Henry the Fifth*. The last attempt by Edmund Kean to play a new part was when he essayed that of Henry at Drury Lane in 1830. By this time his memory had given way, and at the close of the fourth act he had to apologize to the audience for his failure to follow the lines. Macready's production of the play in 1839 was to the accompaniment of music by Handel and Purcell, the superb scenery was arranged by Stanfield, and the Prologues were spoken by Vandenhoff in the character of Time. *King Henry the Fifth* was Charles Kean's last Shakespearian revival. He gave it with what was regarded at the time as absolute historical accuracy, and the siege of Harfleur was, to quote one of his biographers, "the most marvellous realization of war, in its deadliest phase, that imitative art has ever attempted." The Prologues were delivered by Mrs. Kean (Ellen Tree) in the character of Clio, the Muse of history.

AUTHORITIES

(With the more important abbreviations used in the notes)

Q_1 = First Quarto, 1600.
Q_2 = Second Quarto, 1602.
Q_3 = Third Quarto, 1608.
Qq = the three Quartos, 1600 to 1608.
F_1 = First Folio, 1623.
F_2 = Second Folio, 1632.
F_3 = Third Folio, 1664.
F_4 = Fourth Folio, 1685.
Ff = all the seventeenth century Folios.
Rowe = Rowe's editions, 1709, 1714.
Pope = Pope's editions, 1723, 1728.
Theobald = Theobald's editions, 1733, 1740.
Hanmer = Hanmer's edition, 1744.
Johnson = Johnson's edition, 1765.
Capell = Capell's edition, 1768.
Malone = Malone's edition, 1790.
Steevens = Steevens's edition, 1793.
Globe = Globe edition (Clark and Wright), 1864.
Dyce = Dyce's (third) edition, 1875.
Delius = Delius's (fifth) edition, 1882.
Camb = Cambridge (third) edition (W. A. Wright), 1891.
Clar = Clarendon Press edition (W. A. Wright).
Daniel = P. A. Daniel and B. Nicholson's *Parallel Texts*.
Stone = W. G. Stone's (Boswell-Stone) edition.
Evans = H. A. Evans's Arden edition, Methuen & Co.
Verity = A. W. Verity's Pitt Press edition.
Moore Smith = G. C. Moore Smith's Warwick edition.
Herford = C. H. Herford's Eversley edition.
Abbott = E. A. Abbott's *A Shakespearian Grammar*.
Cotgrave = Cotgrave's *Dictionarie of the French and English Tongues*, 1611.
Schmidt = Schmidt's *Shakespeare Lexicon*.
Skeat = Skeat's *An Etymological Dictionary*.
Murray = *A New English Dictionary* (*The Oxford Dictionary*).
Century = *The Century Dictionary*.
Holinshed = Holinshed's *Chronicles* (second edition), 1586–1587.

CHRONOLOGICAL CHART

Except in the case of Shakespeare's plays (see note) the literature dates refer to first publication

YEAR	SHAKESPEARE: BIOGRAPHY; POEMS	SHAKESPEARE: PLAYS	BRITISH AND FOREIGN LITERATURE	HISTORY AND BIOGRAPHY
1564	Birth. Baptism, April 26, Stratford-on-Avon		**Quart livre de Pantagruel**	Michelangelo died. Calvin died. Marlowe born. Galileo born
1565	Father became alderman		Sackville and Norton's **Gorboduc** printed	Philip II of Spain gave his name to Philippine Islands
1566	Brother Gilbert born		Udall's **Roister Doister** printed?	Murder of Rizzio
1568	Father, as bailiff of Stratford, entertained Queen's and Earl of Worcester's actors	NOTE. The plays in the columns below are arranged in the probable, though purely conjectural, order of composition. Dates appended to plays are those of first publication. Where no date is given, the play was first published in the First Folio (1623). M signifies that the play was mentioned by Meres in the **Palladis Tamia** (1598)	The Bishops Bible. La Taille's **Saülle Furieux**. R. Grafton's **Chronicle**	Mary of Scots a prisoner in England. Ascham died. Coverdale died. Netherlands War of Liberation
1572			Camoens' **Os Lusiadas** (The Lusiads)	Knox died. Massacre of St. Bartholomew
1573			Tasso's **Aminta**	Ben Jonson born? Donne born
1574	Brother Richard born		**Mirror for Magistrates** (third edition)	Earl of Leicester's players licensed
1575			**Gammer Gurton's Needle**. Golding's Ovid (complete)	Queen Elizabeth at Kenilworth. Palissy lectured on Natural History
1576			**The Paradise of Dainty Devices**. Gascoigne's **Steel Glass**	"The Theatre" opened in Finsbury Fields, London, followed by "The Curtain." Hans Sachs died
1577	Father in financial difficulties		Holinshed's **Chronicle**	Drake sailed to circumnavigate globe

1579	Sister Ann died (aged eight)				Gosson's **School of Abuse.** North's Plutarch. Lyly's **Euphues** (pt. 1). Spenser's **Shepherd's Calendar**	**Union of Utrecht.** Tasso put in confinement at Ferrara
1580	Brother Edmund born				Montaigne's **Essais** (first edition)	Brown founded Separatists. Camoens died
1581					Tasso's **Gerusalemme Liberata**	Dutch Declaration of Independence
1582	Married Anne Hathaway				The Rheims New Testament	Accademia della Crusca founded
1583	Daughter Susanna born				Garnier's **Les Juives**	Sir Humphrey Gilbert drowned
1584					Lyly's **Campaspe.** Peele's **Arraignment of Paris**	**William the Silent** assassinated. Ivan the Terrible died
1585	Twin children (Hamnet, Judith) born				Guarini's **Pastor Fido** (1590)	Ronsard died
1586	Probably went to London				Camden's **Britannia**	Sir Philip Sidney killed
1587					Hakluyt's **Four Voyages. Faustbuch** (Spiess, Frankfort)	Execution of Mary of Scots
1588					Martin **Marprelate: The Epistle**	Defeat of Spanish Armada
1589		COMEDIES	HISTORIES	TRAGEDIES	Puttenham's **Art of English Poesie**	Henry of Navarre, King of France. Palissy died in Bastille
1590		**Love's Labour's Lost** (M, 1598)			Marlowe's **Tamburlaine.** Spenser's **Faerie Queene,** I–III. Lodge's **Rosalynde.** Sidney's **Arcadia**	Battle of Ivry
1591		**Comedy of Errors** (M)	**1 Henry VI** **2 Henry VI**		Sidney's **Astrophel and Stella.** Harington's tr. of **Orlando Furioso**	Herrick born

CHRONOLOGICAL CHART (CONTINUED)

YEAR	SHAKESPEARE				BRITISH AND FOREIGN LITERATURE	HISTORY AND BIOGRAPHY
	BIOGRAPHY; POEMS	PLAYS (see note above)				
1592	Greene's attack in **Groatsworth of Wit**	**Two Gentlemen of Verona** (M)	**Richard III** (M, 1597). **3 Henry VI**	**Romeo and Juliet** (M, 1597)	Daniel's **Delia**. Lyly's **Gallathea** (Galatea)	Greene died. Montaigne died. London theatres closed through plague
1593	**Venus and Adonis** (seven editions, 1593–1602)		**King John** (M). **Richard II** (M, 1597)	**Titus Andronicus** (M, 1594)	Peele's **Edward I.** Barnes's **Sonnets**	Marlowe died. Herbert born
1594	**Lucrece** (five editions, 1594–1616)	**A Midsummer Night's Dream** (M, 1600)			Rinuccini's **Dafne. Satire Ménipée**	Palestrina ("Princeps Musicæ") died
1595	Valuable contemporary references to Shakespeare	**All 's Well that Ends Well. Taming of the Shrew**			Peele's **Old Wives' Tale**. Spenser's **Epithalamion**	Tasso died. Sir Walter Raleigh's expedition to Guiana. Sir J. Hawkins died
1596	Son Hamnet died. Family applied for coat-of-arms		**1 Henry IV** (M, 1598). **2 Henry IV** (1600)		Drayton's **Mortimeriados. Faerie Queene**, Books IV–VI	Burbage built Blackfriar's Theatre. Descartes born. Sir F. Drake died
1597	Purchased New Place, Stratford	**Merry Wives of Windsor. Merchant of Venice** (M, 1600)			Bacon's **Essays** (first edition). Hall's **Virgidemiarum**	The Tyrone rebellion
1598	Shakespeare acted in Jonson's **Every Man in His Humour**	**Much Ado About Nothing** (1600)	**Henry V** (1600)		Meres's **Palladis Tamia**. Chapman's Homer (pt. 1). Lope de Vega's **Arcadia**	Peele died. Edict of Nantes
1599	Part proprietor of Globe Theatre. Coat-of-arms granted. **The Passionate Pilgrim**	**As You Like It**			Aleman's **Guzman de Alfarache**. Peele's **David and Bethsabe**	Spenser died. Globe Theatre built. Oliver Cromwell born
1600	Won a London lawsuit	**Twelfth Night**			**England's Helicon**	Calderon born. Bruno died

1601	Father died. **The Phœnix and Turtle**			Julius Cæsar	Jonson's **Poetaster**	The Essex plot. Rivalry between London adult and boy actors
1602	Purchased more Stratford real estate			Hamlet (1603)	Dekker's **Satiromastix**	Bodleian Library founded
1603	His company acted before the Queen	**Troilus and Cressida** (1609)			Jonson's **Sejanus**	Queen Elizabeth died. Millenary Petition
1604	Sued Rogers at Stratford	**Measure for Measure**		Othello	Marlowe's **Faustus** (1588–1589)	Hampton Court Conference
1605	Godfather to William D'Avenant			Macbeth	**Don Quixote** (pt. 1)	Gunpowder plot. Sir Thomas Browne born
1606	**King Lear** given before Court			King Lear (1608)	Chapman's **Monsieur D'Olive**	Lyly died. Corneille born
1607	Daughter Susanna married Dr. Hall			Timon of Athens	Dekker and Webster's **Westward Ho!**	Settlement of Jamestown
1608	Birth of granddaughter, Elizabeth Hall. Death of mother (Mary Arden)	**Pericles** (1609)		**Antony and Cleopatra**	Captain John Smith's **A True Relation.** Middleton's **A Mad World**	Milton born. Quebec founded
1609	**Sonnets. A Lover's Complaint**			Coriolanus	The Douai Old Testament	Separatists (Pilgrims) in Leyden
1610	Purchased more real estate	**Cymbeline**			Strachey's **Wracke and Redemption**	Henry IV (Navarre) assassinated
1611	Subscribed for better highways	**Winter's Tale** **The Tempest**			King James Bible (A.V.). Bellarmine's **Puissance du Pape**	Gustavus Adolphus, King of Sweden
1613	Invested in London house property. Brother Richard died		**Henry VIII**		Drayton's **Polyolbion**	Globe Theatre burned
1616	Made his will. Daughter Judith married Thomas Quiney. Died April 23 (May 3, New Style)				Captain John Smith's **New England.** Folio edition of Jonson's Poems. D'Aubigné's **Les Tragiques** (1577)	Cervantes died. Beaumont died. Baffin explores Baffin's Bay. Harvey lectured on the circulation of the blood

DISTRIBUTION OF CHARACTERS

In this analysis are shown the acts and scenes in which the characters (see Dramatis Personæ, page 2) appear, with the number of speeches and lines given to each.

NOTE. Parts of lines are counted as whole lines.

		NO. OF SPEECHES	NO. OF LINES
KING HENRY	I, ii	12	120
	II, ii	9	137
	III, i	1	34
	III, iii	2	51
	III, vi	8	46
	IV, i	35	202
	IV, iii	8	95
	IV, vi	3	12
	IV, vii	19	63
	IV, viii	11	58
	V, ii	38	201
		146	1019
GLOUCESTER	III, vi	1	1
	IV, i	2	2
	IV, iii	1	1
	IV, vii	1	1
		5	5
BEDFORD	II, ii	2	3
	IV, iii	3	4
		5	7
EXETER	I, ii	5	17
	II, ii	3	11
	II, iv	5	57
	IV, iii	2	4
	IV, vi	2	27
	IV, vii	2	2
	IV, viii	2	5
	V, ii	1	7
		22	130
YORK	IV, iii	1	2
SALISBURY	IV, iii	2	9
WESTMORELAND	I, ii	3	13
	II, ii	1	3
	IV, iii	4	6
	V, ii	1	3
		9	25
WARWICK	IV, viii	1	1
CANTERBURY	I, i	11	82
	I, ii	7	141
		18	223
ELY	I, i	11	20
	I, ii	1	7
		12	27
CAMBRIDGE	II, ii	5	15
SCROOP	II, ii	6	13
GREY	II, ii	5	13
ERPINGHAM	IV, i	5	7
GOWER	III, ii	7	12
	III, vi	6	21
	VI, i	3	3
	VI, vii	6	13
	VI, viii	1	1
	V, i	4	14
		27	64
FLUELLEN	III, ii	10	42
	III, vi	14	58
	IV, i	3	14
	IV, vii	16	71
	IV, viii	13	37
	V, i	12	45
		68	267
MACMORRIS	III, ii	4	19
JAMY	III, ii	4	11
BATES	IV, i	7	17
COURT	IV, i	1	2

		NO. OF SPEECHES	NO. OF LINES
WILLIAMS	IV, i	14	37
	IV, vii	5	11
	IV, viii	9	20
		28	68
PISTOL	II, i	14	46
	II, iii	4	17
	III, ii	3	14
	III, vi	6	21
	IV, i	11	18
	IV, iv	13	29
	V, i	10	21
		61	166
NYM	II, i	15	36
	II, iii	3	4
	III, ii	2	5
		20	45
BARDOLPH	II, i	11	24
	II, iii	4	6
	III, ii	1	2
		16	32
BOY	II, i	1	4
	II, iii	3	6
	III, ii	3	29
	IV, iv	8	28
		15	67
ENGLISH HERALD	IV, viii	1	1
FRENCH KING	II, iv	8	42
	III, v	4	28
	V, ii	7	24
		19	94
DAUPHIN	II, iv	5	38
	III, v	3	11
	III, vii	16	50
	IV, ii	5	10
	IV, v	2	6
		31	115
CONSTABLE	II, iv	1	12
	III, v	3	21
	III, vii	29	56
	IV, ii	4	32
	IV, v	3	4
		40	125
BOURBON	III, v	2	9
	IV, v	2	4
		4	13
ORLEANS	III, vii	23	37
	IV, ii	3	3
	IV, v	3	5
		29	45
BURGUNDY	V, ii	8	64
RAMBURES	III, vii	4	7
	IV, ii	1	2
		5	9
GRANDPRÉ	IV, ii	1	18
GOVERNOR	III, iii	1	7
MONTJOY	III, vi	5	21
	IV, iii	3	13
	IV, vii	3	16
		11	50
AMBASSADOR	I, ii	2	17
FRENCH SOLDIER	IV, iv	10	17
MESSENGER	II, iv	1	2
	III, vii	2	3
	IV, ii	1	1
		4	6
QUEEN ISABEL	V, ii	5	24
KATHARINE	III, iv	18	37
	V, ii	15	24
		33	61
ALICE	III, iv	17	21
	V, ii	5	6
		22	27
HOSTESS	II, i	4	13
	II, iii	6	23
		10	36
CHORUS (PROLOGUE)	II, i	1	34
	III, i	1	42
	IV, i	1	35
	V, i	1	53
(EPILOGUE)		1	45
		6	14
			223
ALL	V, ii	1	2

KING HENRY THE FIFTH

DRAMATIS PERSONÆ[1]

KING HENRY THE FIFTH.[2]

DUKE OF GLOUCESTER, } brothers to the King.
DUKE OF BEDFORD, }

DUKE OF EXETER, uncle to the King.

DUKE OF YORK, cousin to the King.

EARLS OF SALISBURY, WESTMORELAND, and WARWICK.

ARCHBISHOP OF CANTERBURY.

BISHOP OF ELY.

EARL OF CAMBRIDGE.

LORD SCROOP.

SIR THOMAS GREY.

SIR THOMAS ERPINGHAM, GOWER, FLUELLEN, MACMORRIS, JAMY, officers in King Henry's army.

BATES, COURT, WILLIAMS, soldiers in the same.

PISTOL, NYM, BARDOLPH.

Boy.

A Herald.

CHARLES THE SIXTH, King of France.

LEWIS, the Dauphin.

DUKES OF BURGUNDY, ORLEANS, and BOURBON.

The Constable of France.

RAMBURES and GRANDPRÉ, French Lords.

Governor of Harfleur.

MONTJOY, a French Herald.

Ambassadors to the King of England.

ISABEL, Queen of France.

KATHARINE, daughter to Charles and Isabel.

ALICE, a lady attending on her.

Hostess of a tavern in Eastcheap, formerly Mistress Quickly, and now married to Pistol.

Lords, Ladies, Officers, Soldiers, Citizens, Messengers, and Attendants.

Chorus.

SCENE: *England; afterwards France.*

[1] Rowe was the first to give a list of Dramatis Personæ. Rowe's list was corrected by Capell, and this corrected list has been substantially followed by all subsequent editors.

[2] Notes on the historical relations of the Dramatis Personæ are given when each character is introduced into the play.

PROLOGUE

Enter CHORUS

CHORUS. O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene!
Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leash'd in like hounds, should famine, sword, and fire
Crouch for employment. But pardon, gentles all,

PROLOGUE. *Enter* CHORUS | Enter Prologue Ff. Prologue, lines 1–34, omitted in Qq.

Enter CHORUS. The Folios have 'Enter Prologue,' but in line 32 is "Admit me Chorus to this History." The other prologues have 'Enter Chorus.' The Chorus is a significant bequest from the Greek and the Roman drama and appears often in the early Elizabethan plays, usually indicating Senecan influence, as in *Gorboduc*. His chief functions in the Elizabethan drama are: (1) to interpret the subject of the play, or of the 'dumb-show'; (2) to stimulate the imagination of the audience (cf. lines 18, 23); and (3) to bridge over gaps of time between the acts by narrating important events (cf. lines 29–31).

1. The invocation to the Muse strikes the epic key-note of the play, the interest of which is less dramatic than epic.

2. **invention**. The termination *-ion* here is dissyllabic. Cf. 'million,' line 16; 'question,' I, i, 5.

7. The image is of three eager hounds held back with a leash or strap till the huntsman sees that the time has come for letting them fly at the game. Cf. *Julius Cæsar*, III, i, 273. In Holinshed is a

The flat unraised spirits that hath dar'd
On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon! since a crooked figure may
Attest in little place a million;
And let us, ciphers to this great accompt,
On your imaginary forces work.
Suppose within the girdle of these walls

9. **hath** Ff | have Staunton Globe Camb. 12. **fields** F_1 | field $F_2F_3F_4$.

speech in which Henry V is made to say that "the goddesse of battell, called Bellona, had three handmaidens, ever of necessitie attending upon her, as blood, fire, and famine."

9. For a discussion of the relative with a singular verb after a plural antecedent, see Abbott, § 247.

11. **cockpit.** The small circular Elizabethan theatre was not unlike the little inclosed areas used for the popular sport of cock-fighting. One well known theatre was actually called the Cockpit. The space immediately in front of and around the stage was early called the 'pit,' and as it had neither floor nor benches, those who stood there were nicknamed 'groundlings.' Cf. *Hamlet*, III, ii, 12.

13. These allusions to the Elizabethan theatre are intensely interesting. 'This wooden O' is probably either the Curtain, or the first Globe, built in 1599. 'O' is used to describe the earth in *Antony and Cleopatra*, V, ii, 81. Cf. *A Midsummer Night's Dream*, III, ii, 188. — **the very**: the actual. Malone interprets: "even the casques, or helmets, much less the men by whom they were worn."

15–17. Cf. *The Winter's Tale*, I, ii, 6–9. — **accompt**: account.

18. **imaginary forces**: powers of imagination. Cf. *Sonnets*, XXVII, 9. Shakespeare often uses the passive form with the active sense. See Abbott, § 3. In line 25 'imaginary' has the passive, the modern, sense.

Are now confin'd two mighty monarchies,
Whose high upreared and abutting fronts
The perilous narrow ocean parts asunder:
Piece out our imperfections with your thoughts;
Into a thousand parts divide one man,
And make imaginary puissance;
Think, when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth;
For 't is your thoughts that now must deck our kings,
Carry them here and there; jumping o'er times,
Turning th' accomplishment of many years
Into an hour-glass: for the which supply,
Admit me Chorus to this history;
Who, prologue-like, your humble patience pray,
Gently to hear, kindly to judge, our play. [*Exit*]

21. **high upreared** Pope Globe | high, vpreared F_1F_2.

22. **perilous narrow ocean.** Cf. *The Merchant of Venice*, III, i, 4.

25. **puissance**: armed force. A trisyllable here and in II, ii, 190.

29–31. With "this frank declaration by Shakespeare that the so-called dramatic Unities of Time and Place will be ignored" (A. W. Verity), cf. Ben Jonson's equally frank declaration, in the Prologue to *Every Man in His Humour* (added to the play after 1601), that he will observe them strictly:

> You will be pleas'd to see
> One such, to-day, as other playes should be.
> Where neither Chorus wafts you ore the seas;
> Nor creaking throne comes downe, the boyes to please;
> Nor nimble squibbe is seene, to make afeard
> The gentlewomen.

ACT I

SCENE I. *London. An ante-chamber in the* KING'S *palace*

Enter the ARCHBISHOP OF CANTERBURY *and the* BISHOP OF ELY

CANTERBURY. My lord, I 'll tell you ; that self bill is urg'd
Which in th' eleventh year of the last king's reign
Was like, and had indeed against us pass'd,
But that the scambling and unquiet time
Did push it out of farther question. 5

ELY. But how, my lord, shall we resist it now?

ACT I. SCENE I | Actus Primus. Scœna Prima Ff | Qq omit this scene. — *London. An . . . palace* Globe | Ff omit.

Enter the ARCHBISHOP . . . ELY Globe | Enter the two Bishops of Canterbury and Ely F_1F_2 | Enter the Bishops of . . . F_3F_4.

ACT I. SCENE I. In the Folios the play is divided into acts, but not into scenes, though *Scœna Prima* is printed after *Actus Primus*. Pope was the first editor to divide the acts into scenes. *Actus Primus* of the Folios includes Act I and Act II in this edition.

Enter the ARCHBISHOP OF CANTERBURY. Henry Chichele (Chicheley), born *circa* 1362, succeeded Thomas Arundel as Archbishop in 1414; founded All Souls' College, Oxford; accompanied Henry on his second expedition to France, died in 1443. — BISHOP OF ELY. John Fordham, translated from Durham to Ely in 1388, was one of the ambassadors to treat of Henry's marriage; died in 1425.

1. **self**: same, selfsame. The old sense. See Abbott, § 20.

4. **scambling**: disordered. Used as a noun in V, ii, 197. See Century.

5. **question**: consideration. A trisyllable here. Cf. II, iv, 17.

CANTERBURY. It must be thought on. If it pass against us,
We lose the better half of our possession;
For all the temporal lands, which men devout
By testament have given to the church,
Would they strip from us; being valued thus:
As much as would maintain, to the king's honour,
Full fifteen earls and fifteen hundred knights,
Six thousand and two hundred good esquires;
And, to relief of lazars and weak age,
Of indigent faint souls past corporal toil,
A hundred almshouses right well supplied;
And to the coffers of the king, beside,
A thousand pounds by th' year: thus runs the bill.
ELY. This would drink deep.
CANTERBURY. 'T would drink the cup and all.
ELY. But what prevention?
CANTERBURY. The king is full of grace and fair regard.
ELY. And a true lover of the holy church.

8. **lose** | loose F_1. — **half** | halfe F_1 | part $F_2F_3F_4$. 15-16. **age, Of** Capell | age Of Ff. 19. **pounds** F_1F_2 | pound F_3F_4.

7–19. Holinshed's account of the bill is as follows:

That a bill exhibited in the parlement . . . that the temporall lands (deuoutlie giuen . . .) should be seized . . . sith the same might suffice to mainteine, to the honor of the king . . . fifteen earles, fifteene hundred knights, six thousand and two hundred esquiers, and a hundred almesse-houses, for reliefe onelie of the poore, impotent, and needie persones; and the king to have cleerelie to his coffers twentie thousand pounds.

15. **lazars**: beggars afflicted with disease. See Murray. Cf. *Paradise Lost*, XI, 479–480: "A lazar-house, it seem'd, wherein were laid Numbers of all diseas'd."

23–24. Keightley suggested giving line 23 to Canterbury and line 24 to Ely, as throughout the dialogue Ely is drawing attention to the difficulties of the situation.

CANTERBURY. The courses of his youth promis'd it not.
The breath no sooner left his father's body,
But that his wildness, mortified in him,
Seem'd to die too; yea, at that very moment,
Consideration like an angel came,
And whipp'd th' offending Adam out of him,
Leaving his body as a paradise,
T' envelop and contain celestial spirits.
Never was such a sudden scholar made;
Never came reformation in a flood,
With such a heady currance, scouring faults;
Nor never hydra-headed wilfulness
So soon did lose his seat, and all at once,
As in this king.
ELY. We are blessed in the change.
CANTERBURY. Hear him but reason in divinity,
And all-admiring with an inward wish
You would desire the king were made a prelate;
Hear him debate of commonwealth affairs,
You would say it hath been all in all his study;
List his discourse of war, and you shall hear
A fearful battle render'd you in music;

34. currance F_1 | currant F_2F_3 | current F_4.

34. **heady currance**: headlong current. The allusion is plainly to the cleansing of the Augean stables by Hercules. This was the fifth of his "twelve labors"; the second was the killing of the nine-headed Hydra of Lerna, whence the 'hydra-headed' of line 35.

35. The several heads of the Hydra immediately grew up again as often as they were cut off. Cf. *1 Henry IV*, V, iv, 25. So that 'hydra-headed wilfulness' is but a strong expression for 'freakishness' or 'waywardness,'—the character of one who drifts before his whims.

Turn him to any cause of policy,
The Gordian knot of it he will unloose,
Familiar as his garter: that, when he speaks,
The air, a charter'd libertine, is still,
And the mute wonder lurketh in men's ears,
To steal his sweet and honey'd sentences;
So that the art and practic part of life
Must be the mistress to this theoric:
Which is a wonder how his grace should glean it,
Since his addiction was to courses vain;
His companies unletter'd, rude, and shallow;
His hours fill'd up with riots, banquets, sports;
And never noted in him any study,
Any retirement, any sequestration
From open haunts and popularity.

50. **honey'd** | honyed F_1F_2. 52. **this** F_3F_4 | his F_1F_2.

48. Cf. the words of Jaques in *As You Like It*, II, vii, 47–49:

> I must have liberty
> Withal, as large a charter as the wind,
> To blow on whom I please.

The air, or the wind, has by nature a charter of exemption from restraint, a prescriptive right to blow when and where it will. "The wind bloweth where it listeth."

51–52. **practic**: practice. — **theoric**: theory. He must have drawn his theory, digested his order and method of thought, from the art and practice of life, instead of shaping the latter by the rules and measures of the former: which is strange, since he has never been seen in the way either of learning the things in question by experience, or of digesting the fruits of experience into theory.

55. **companies**: companions. The abstract is put for the concrete. Cf. *A Midsummer Night's Dream*, I, i, 219.

59. **popularity**: association with the people. Cf. *1 Henry IV*, III, ii, 68–69. 'Vulgarity.' — Schmidt.

ELY. The strawberry grows underneath the nettle,
And wholesome berries thrive and ripen best
Neighbour'd by fruit of baser quality:
And so the prince obscur'd his contemplation
Under the veil of wildness; which, no doubt,
Grew like the summer grass, fastest by night,
Unseen, yet crescive in his faculty.

CANTERBURY. It must be so; for miracles are ceas'd;
And therefore we must needs admit the means
How things are perfected.

ELY. But, my good lord,
How now for mitigation of this bill
Urg'd by the commons? Doth his majesty
Incline to it, or no?

CANTERBURY. He seems indifferent,
Or rather swaying more upon our part
Than cherishing th' exhibiters against us:

61–62. "Roses and Violets are ever the sweeter and more odoriferous that grow neere under Garlike and Onions, forasmuch as they suck and draw all the ill savours of the ground unto them." — Montaigne's *Essays*, III, ix (Florio's Translation, 1603). "Amongst strawberries sow here and there some borage-seed, and you shall find the strawberries under those leaves far more large than their fellows." — Bacon's *Sylva Sylvarum*, Century V, § 441. Cf. Ellacombe's *Plant-Lore and Garden-Craft of Shakespeare*, page 224.

63–64. In *1 Henry IV*, I, ii, 218–240, Prince Henry deliberately proposes this course to himself and gives his reasons. So of Julius Cæsar it is said that in his earlier years he concealed his tremendous energy and power of application under such an exterior of thoughtless dissipation that he was set down as a mere young trifler not worth minding.

66. **crescive**: increasing. Cf. 'crescent,' *Hamlet*, I, iii, 11.—**his**: its.

74. **cherishing th' exhibiters**: supporting the introducers of the bill. Cf. Mistress Page's scheme for revenge on Falstaff, *The Merry*

For I have made an offer to his majesty,
Upon our spiritual convocation,
And in regard of causes now in hand,
Which I have open'd to his grace at large,
As touching France, to give a greater sum
Than ever at one time the clergy yet
Did to his predecessors part withal.

ELY. How did this offer seem receiv'd, my lord?

CANTERBURY. With good acceptance of his majesty:
Save that there was not time enough to hear,
As I perceiv'd his grace would fain have done,
The severals and unhidden passages
Of his true titles to some certain dukedoms,
And generally to the crown and seat of France,
Deriv'd from Edward, his great-grandfather.

ELY. What was th' impediment that broke this off?

CANTERBURY. The French ambassador upon that instant
Crav'd audience; and the hour, I think, is come
To give him hearing: is it four o'clock?

ELY. It is.

Wives of Windsor, II, i, 29–30: "Why, I 'll exhibit a bill in the parliament for the putting down ŏf men."

86. **severals and unhidden passages**: details and clearly established channels, or lines of descent. In *Troilus and Cressida*, I, iii, 180, 'severals' is opposed to 'generals'; in *The Winter's Tale* it means 'individuals.' Cf. 'all cruels' in *King Lear*, III, vii, 65.

89. Isabella, queen of Edward the Second, and mother of Edward the Third, was the daughter of Philip the Fair, of France. She was reputed the most beautiful woman in Europe, and was by many thought the wickedest. The male succession from her father expired in the person of her brother, Charles the Fair. But for the exclusion of females, the French crown would have properly descended to her son.

CANTERBURY. Then go we in, to know his embassy; 95
Which I could with a ready guess declare,
Before the Frenchman speak a word of it.

ELY. I'll wait upon you, and I long to hear it. [*Exeunt*]

SCENE II. *The same. The Presence chamber*

Enter KING HENRY, GLOUCESTER, BEDFORD, EXETER, WARWICK, WESTMORELAND, *and* Attendants

KING HENRY. Where is my gracious Lord of Canterbury?

EXETER. Not here in presence.

KING HENRY. Send for him, good uncle.

WESTMORELAND. Shall we call in th' ambassador, my liege?

SCENE II Pope. — *The same . . . chamber* Globe | Ff omit.

Enter KING . . . Attendants Malone | Enter the King, Humfrey, Bedford, Clarence, Warwick, Westmerland, and Exeter Ff.

3. Qq begin the play here. — WESTMORELAND | Exeter Qq.

Enter KING HENRY . . . Henry V, eldest son of Henry IV, was born in the castle of Monmouth in 1387; acceded in 1413; died at Vincennes in 1422. — GLOUCESTER. Prince Humphrey, fourth son of Henry IV, was born in 1391; was created Duke of Gloucester in 1414; served through the Agincourt campaign; after Henry V's death became Protector in England; died in 1447. — BEDFORD. Prince John, third son of Henry IV, was created Duke of Bedford in 1414; was Lieutenant of England during the Agincourt campaign; became Regent of France for Henry VI; died in 1435. In *King Henry IV* he appears as Prince John of Lancaster. — EXETER. Thomas Beaufort, third son of John of Gaunt and Catharine Swynford, was created Earl of Dorset in 1412 and Duke of Exeter in 1416. He was half-brother to Henry IV, so the king calls him 'uncle' in line 2. — WARWICK. Richard de Beauchamp, born in 1381, became twelfth Earl of Warwick in 1401; was created Earl of Albemarle in 1422; died in 1439. — WESTMORELAND. Ralph Neville, eighth Baron

KING HENRY. Not yet, my cousin: we would be resolv'd,
Before we hear him, of some things of weight
That task our thoughts, concerning us and France.

Enter the ARCHBISHOP OF CANTERBURY *and the* BISHOP OF ELY

CANTERBURY. God and his angels guard your sacred throne,
And make you long become it!
KING HENRY. Sure, we thank you.
My learned lord, we pray you to proceed
And justly and religiously unfold
Why the law Salique that they have in France
Or should or should not bar us in our claim;
And God forbid, my dear and faithful lord,
That you should fashion, wrest, or bow your reading,
Or nicely charge your understanding soul
With opening titles miscreate, whose right
Suits not in native colours with the truth;

7. *Enter the* ARCHBISHOP . . . | Enter two Bishops Ff.
11. **that** Ff | which Qq.
12. **bar** Ff | stop Qq.

Neville of Raby, was created Earl of Westmoreland in 1397; died in 1425. He married Joan Beaufort, daughter of John of Gaunt and half-sister of Henry IV, so the king calls him 'cousin,' I, ii, 4; IV, iii, 19. He appears in both parts of *King Henry IV*.

4. **resolv'd**: satisfied, informed. Cf. *Julius Cæsar*, III, i, 131; IV, ii, 14. The primary idea is 'set free from perplexity.'

15. **nicely**. Usually interpreted here in the sense of 'sophistically,' but more probably to be understood in the common Middle English sense of 'foolishly,' 'unwisely,' and as qualifying 'opening' rather than 'charge.' In V, ii, 94, it means 'with insistence upon detail.'

16. **miscreate**: spurious. The Latin form of the past participle. Cf. 'create' in II, ii, 31; *A Midsummer Night's Dream*, V, i, 412.

For God doth know how many now in health
Shall drop their blood in approbation
Of what your reverence shall incite us to.
Therefore take heed how you impawn our person,
How you awake our sleeping sword of war;
We charge you, in the name of God, take heed:
For never two such kingdoms did contend
Without much fall of blood; whose guiltless drops
Are every one a woe, a sore complaint
'Gainst him whose wrongs gives edge unto the swords
That makes such waste in brief mortality.
Under this conjuration speak, my lord;
For we will hear, note, and believe in heart
That what you speak is in your conscience wash'd
As pure as sin with baptism.

CANTERBURY. Then hear me, gracious sovereign, and you peers,
That owe yourselves, your lives, and services
To this imperial throne. There is no bar
To make against your highness' claim to France

22. **our** Ff | the Qq.
27. **wrongs gives** F_1 | wrong gives $F_2F_3F_4$ | wrongs give Malone Globe Delius Camb.
27-28. **swords That makes** | Swords, That makes $F_1F_2F_3$ | Swords? That makes F_4 | sword That makes Capell.
29. **Under** Ff | After Qq.

19–20. in approbation Of: in making good. Cf. *Cymbeline*, I, iv, 134.

21. impawn: pledge. Cf. *1 Henry IV*, IV, iii, 108.

27. wrongs: wrong-doings. — gives. For third person plural in *s*, so common in the First Folio, see Abbott, § 333.

35–40. From Holinshed's account of the Salic Law:

Herein did he much inveie against the surmised and false fained law Salike which the Frenchmen alledge euer against the kings of England in barre of their just title to the crowne of France. The verie words of that supposed law are these, *In terram Salicam mulieres ne succedant*, that is to

But this, which they produce from Pharamond,
'In terram Salicam mulieres ne succedant':
'No woman shall succeed in Salique land':
Which Salique land the French unjustly gloze
To be the realm of France, and Pharamond
The founder of this law and female bar.
Yet their own authors faithfully affirm
That the land Salique is in Germany,
Between the floods of Sala and of Elbe;
Where Charles the Great, having subdued the Saxons,
There left behind and settled certain French;
Who, holding in disdain the German women
For some dishonest manners of their life,

38. Line omitted in Qq.
44. **is** Ff | lies Qq Pope.
45, 52. **Elbe** Capell | Elme Qq | Elue Ff.

saie, into the Salike land let not women succeed. Which the French glossers expound to be the realme of France, and that this law was made by king Pharamond.

37. This semi-mythical Frankish chief of the early part of the fifth century is the hero of one of La Calprenède's romances.

40. **gloze**: expound, interpret. Usually in a bad sense.

43–64. Shakespeare merely versifies the following from Holinshed:

Whereas yet their owne authors affirme that the land Salike is in Germanie betweene the riuers of Elbe and Sala; and that when Charles the great had overcome the Saxons, he placed there certeine Frenchmen, which having in disdeine the dishonest maners of the Germane women, made a law, that the females should not succeed to any inheritance within that land, which at this daie is called Meisen, so that, if this be true, this law was not made for the realme of France, nor the Frenchmen possessed the land Salike, till foure hundred and one and twentie yeares after the death of Pharamond, the supposed maker of this Salik law, for this Pharamond deceassed in the yeare 426, and Charles the great subdued the Saxons, and placed the Frenchmen in those parts beyond the river of Sala, in the yeare 805.

49. **dishonest**: unchaste. So 'honest' for 'virtuous' in *As You Like It*, I, ii, 41; III, iii, 34, and elsewhere.

Establish'd then this law, to wit, no female
Should be inheritrix in Salique land:
Which Salique, as I said, 'twixt Elbe and Sala,
Is at this day in Germany call'd Meisen.
Then doth it well appear, the Salique law
Was not devised for the realm of France:
Nor did the French possess the Salique land
Until four hundred one and twenty years
After defunction of King Pharamond,
Idly suppos'd the founder of this law;
Who died within the year of our redemption
Four hundred twenty-six; and Charles the Great
Subdued the Saxons, and did seat the French
Beyond the river Sala, in the year
Eight hundred five. Besides, their writers say,
King Pepin, which deposed Childeric,
Did, as heir general, being descended
Of Blithild, which was daughter to King Clothair,
Make claim and title to the crown of France.
Hugh Capet also, who usurp'd the crown
Of Charles the Duke of Lorraine, sole heir male
Of the true line and stock of Charles the Great,

50. then Ff | there Qq Capell. 54. Then Ff | thus Qq Pope.

64–77. From Holinshed's account of Pepin and Hugh Capet:

Moreover, it appeareth by their owne writers that king Pepine, which deposed Childerike, claimed the crowne of France, as heire generall, for that he was descended of Blithild, daughter to king Clothair the first: Hugh Capet also, who usurped the crowne upon Charles Duke of Loraine, the sole heire male of the line and stocke of Charles the great, to make his title seeme true, and appeare good, though in deed it was starke naught [1], conueied himselfe as heire to the ladie Lingard, daughter to king Charlemaine sonne to Lewes the emperour, that was son to Charles the great.

[1] absolutely worthless.

To find his title with some shows of truth,
Though, in pure truth, it was corrupt and naught,
Convey'd himself as th' heir to th' Lady Lingare,
Daughter to Charlemain, who was the son
To Lewis the Emperor, and Lewis the son
Of Charles the Great. Also King Lewis the tenth,
Who was sole heir to the usurper Capet,
Could not keep quiet in his conscience,
Wearing the crown of France, till satisfied
That fair Queen Isabel, his grandmother,
Was lineal of the Lady Ermengare,

72. **find** Ff | fine Qq Pope. — show Qq Capell.
shows | shewes F_1F_2 | shews F_3F_4 | 73. **Though** Ff | When Qq Capell.

72. **find**: furnish, provide. Some editors adopt the Quarto reading and interpret 'fine' as 'embellish,' 'dress,' 'make specious.'

74. **Convey'd himself as**: fraudulently passed himself off as. The expression is from Holinshed. 'Convey' was a slang Elizabethan term for 'steal.' Cf. *The Merry Wives of Windsor*, I, iii, 30–33.

75. **Charlemain**. Trisyllabic. Charles the Bald is meant.

76. **Lewis**. Here and elsewhere in this scene a monosyllable.

77. **Lewis the tenth**. This should be 'Lewis the ninth' (Louis IX, St. Louis, 'the Crusader' and founder of La Sorbonne), but, as the following extract will show, the error is due to Holinshed, whom Shakespeare follows, here and throughout the scene, almost word for word:

King Lewes also the tenth, otherwise called saint Lewes, being verie heir to the said usurper Hugh Capet, could never be satisfied in his conscience how he might justlie keepe and possesse the crowne of France, till he was persuaded and fullie instructed that queene Isabell his grandmother was lineallie descended of the ladie Ermengard daughter and heire to the above named Charles duke of Loraine, by the which marriage, the bloud and line of Charles the great was againe united and restored to the crowne and scepter of France, so that more cleeare than the sunne it openlie appeareth that the title of king Pepin, the claime of Hugh Capet, the possession of Lewes, yea and the French kings to this daie, are derived and conveied from the heire female, though they would vnder the colour of such a fained law, barre the kings and princes of this realme of England of their . . . inheritance.

Daughter to Charles the foresaid Duke of Lorraine:
By the which marriage the line of Charles the Great
Was re-united to the crown of France.
So that, as clear as is the summer's sun,
King Pepin's title and Hugh Capet's claim,
King Lewis his satisfaction, all appear
To hold in right and title of the female:
So do the kings of France unto this day;
Howbeit they would hold up this Salique law
To bar your highness claiming from the female,
And rather choose to hide them in a net
Than amply to imbar their crooked titles
Usurp'd from you and your progenitors.

KING HENRY. May I with right and conscience make this claim?

CANTERBURY. The sin upon my head, dread sovereign!
For in the book of Numbers is it writ,
'When the man dies, let the inheritance

90. **unto** F_1 | until Qq Pope.
94. **imbar** F_3F_4 | imbarre F_1F_2 | imbace Q_1Q_2 | embrace Q_3 | make bare Rowe | imbare Theobald.
98. **is it** QqF_1F_2 | it is F_3F_4.
99. **man** Ff | sonne Qq | son Pope.

88. **Lewis his satisfaction**: Lewis's release from the burden of conscience. 'His' was often used, by mistake, for '*s*, the sign of the possessive, particularly after a proper name ending in *s*. See Abbott, § 217.

94. **amply to imbar**: "to reject fully."— Schmidt. Rowe read 'make bear,' and Theobald 'imbare,' for the 'imbarre' of the First Folio. Knight understood 'imbar' in the sense of 'bar in,' 'secure.' "The antithesis is between an open (line 94) and a crafty (line 93) means of defence."— Herford.

98–100. "The archbishop further alledged out of the booke of Numbers this saieng: 'When a man dieth without a sonne, let the inheritance descend to his daughter.'"— Holinshed. The passage referred to is *Numbers*, xxvii, 8, where decision is made in the case of the daughters of Zelophehad.

Descend unto the daughter.' Gracious lord,
Stand for your own; unwind your bloody flag;
Look back into your mighty ancestors:
Go, my dread lord, to your great-grandsire's tomb,
From whom you claim; invoke his warlike spirit,
And your great-uncle's, Edward the Black Prince,
Who on the French ground play'd a tragedy,
Making defeat on the full power of France,
Whiles his most mighty father on a hill
Stood smiling to behold his lion's whelp
Forage in blood of French nobility.
O noble English, that could entertain
With half their forces the full pride of France
And let another half stand laughing by,
All out of work and cold for action!

ELY. Awake remembrance of these valiant dead,
And with your puissant arm renew their feats:
You are their heir; you sit upon their throne;
The blood and courage that renowned them
Runs in your veins; and my thrice-puissant liege
Is in the very May-morn of his youth,
Ripe for exploits and mighty enterprises.

EXETER. Your brother kings and monarchs of the earth
Do all expect that you should rouse yourself,

110. **Forage in** | Forrage in Ff | Foraging Q1.
112. **pride** Ff | power Qq Pope.
114. **All** F_1F_2 | And F_3F_4.

105–110. The reference is to the battle of Crécy, August 26, 1346, where Edward III "stood aloft on a windmill hill."— Holinshed.

114. **cold for action**: cold for want of action. 'Action' is a trisyllable. Such elliptical expressions are common in Shakespeare. Cf. *Macbeth*, I, v, 37; *The Tempest*, I, ii, 112.

As did the former lions of your blood :
They know your grace hath cause and means and might.
WESTMORELAND. So hath your highness; never king of England
Had nobles richer and more loyal subjects,
Whose hearts have left their bodies here in England
And lie pavilion'd in the fields of France.
CANTERBURY. O, let their bodies follow, my dear liege,
With blood and sword and fire to win your right :
In aid whereof we of the spiritualty
Will raise your highness such a mighty sum
As never did the clergy at one time
Bring in to any of your ancestors.
KING HENRY. We must not only arm t' invade the French,
But lay down our proportions to defend
Against the Scot, who will make road upon us
With all advantages.
CANTERBURY. They of those marches, gracious sovereign,
Shall be a wall sufficient to defend
Our inland from the pilfering borderers.

125. Given to Westmoreland by Ff. by Warburton.
130-131. Given to Westmoreland 131. blood F_3F_4 | bloods F_1.

130–135. This largess is thus described by Holinshed:

He exhorted him to aduance foorth his banner to fight for his right . . . to spare neither bloud, sword, nor fire . . . And to the intent his louing chapleins and obedient subiects of the spiritualtie might shew themselues willing . . . the archbishop declared that in their spirituall conuocation they had granted to his highnesse such a summe of monie, as neuer by no spirituall persons was to any prince before those daies giuen or advanced.

137. **lay down our proportions**: assign the requisite number of troops. Cf. 'our proportions for these wars,' line 304; 'the proportions of defence,' II, iv, 45.

KING HENRY. We do not mean the coursing snatchers only,
But fear the main intendment of the Scot,
Who hath been still a giddy neighbour to us;
For you shall read that my great-grandfather
Never went with his forces into France,
But that the Scot on his unfurnish'd kingdom
Came pouring, like the tide into a breach,
With ample and brim fulness of his force,
Galling the gleaned land with hot assays,
Girding with grievous siege castles and towns;
That England, being empty of defence,
Hath shook and trembled at th' ill neighbourhood.

CANTERBURY. She hath been then more fear'd than harm'd, my liege;
For hear her but exampled by herself:
When all her chivalry hath been in France,
And she a mourning widow of her nobles,
She hath herself not only well defended
But taken and impounded as a stray
The King of Scots; whom she did send to France,
To fill King Edward's fame with prisoner kings,
And make her chronicle as rich with praise

143. **snatchers** Ff | sneakers Qq. 155. **been** Rowe | bin Ff. 163. **her** Capell (Johnson conj.) Globe Camb | their Ff | your Qq.

144. **main intendment**: general purpose. That is, 'attack,' 'invasion.'
145. **still**: ever, always. — **giddy**: fickle, untrustworthy.
151. **gleaned**: bare of defenders. — **assays**: attacks.
155. **fear'd**: frightened. Cf. *The Merchant of Venice*, II, i, 9.
161. David II was taken prisoner at Nevill's Cross, October 17, 1346, by the English army under Queen Philippa, during Edward III's absence in France. He was not sent to France.

As is the ooze and bottom of the sea
With sunken wreck and sunless treasuries.

WESTMORELAND. But there 's a saying, very old and true,

'If that you will France win,
Then with Scotland first begin':

For once the eagle England being in prey,
To her unguarded nest the weasel Scot
Comes sneaking and so sucks her princely eggs;
Playing the mouse in absence of the cat,
To tear and havoc more than she can eat.

EXETER. It follows then the cat must stay at home:
Yet that is but a crush'd necessity,
Since we have locks to safeguard necessaries,
And pretty traps to catch the petty thieves.
While that the armed hand doth fight abroad,
Th' advised head defends itself at home;
For government, though high and low and lower,
Put into parts, doth keep in one consent,

166. WESTMORELAND Capell | Lord Qq | Bish. Ely Ff.
167-168. One line in Ff.
173. tear Rowe | tame Ff | spoyle Qq | taint Theobald.
175. crush'd Ff | curst Qq Pope.

166. "When the archbishop had ended . . . Rafe Neuill earle of Westmerland, and as then lord Warden of the marches against Scotland . . . thought good to mooue the king to begin first with Scotland . . . concluding the summe of his tale with this old saieng: that *Who so will France win, must with Scotland first begin.*"— Holinshed.

167. **France** is here probably dissyllabic. See Abbott, § 486.

175. **a crush'd necessity.** A proleptical form of speech meaning 'a necessity that may be crushed by the use of other means such as locks or traps.' Many editors accept the reading of the Quartos.

179. **advised**: thoughtful, deliberate. Cf. "The silver livery of advised age" in *2 Henry VI*, V, ii, 47.

181. **consent**: harmony. More correctly 'concent' (Lat. *concentus*).

Congreeing in a full and natural close,
Like music.

CANTERBURY. Therefore doth heaven divide
The state of man in divers functions,
Setting endeavour in continual motion;
To which is fixed, as an aim or butt,
Obedience: for so work the honey-bees,
Creatures that by a rule in nature teach
The art of order to a peopled kingdom.
They have a king and officers of sorts;
Where some, like magistrates, correct at home,
Others, like merchants, venture trade abroad,
Others, like soldiers, armed in their stings,
Make boot upon the summer's velvet buds,
Which pillage they with merry march bring home

183. **Therefore** Ff | True: therefore Qq Capell.

182. **Congreeing**: agreeing. Evidently a Shakespearian coinage. The Quartos read, 'Congrueth in a mutuall consent.' Cf. V, ii, 31. — **close**: cadence. Cf. Milton, *Hymn on the Nativity*, 99–100.

184. **state**: body politic. Cf. *Julius Cæsar*, II, i, 67; *Macbeth*, I, iii, 140; *2 Henry IV*, IV, iii, 118. — **in**: into.

186. **butt**: aim, end. A term in archery. The general idea of the passage is that action or endeavor has for its rule and measure obedience, or rather the thing obeyed, that is, law; and this law, standing as a common mark or aim, keeps endeavor from running at cross-purposes with itself.

187. **so work the honey-bees.** Malone has pointed out the resemblance between this passage and that on 'the commonwealth of bees' in Lyly's *Euphues and his England*. In both passages we have the 'pulpit employment' of fictitious natural history derived from Pliny. Cf. *Iliad*, II, 87; *Æneid*, I, 430–436; VI, 707–709; *Paradise Lost*, I, 768–775.

190. **sorts**: different ranks. Cf. "all sorts and conditions of men."

To the tent-royal of their emperor;
Who, busied in his majesty, surveys
The singing masons building roofs of gold,
The civil citizens kneading up the honey,
The poor mechanic porters crowding in
Their heavy burdens at his narrow gate,
The sad-eyed justice, with his surly hum,
Delivering o'er to executors pale
The lazy yawning drone. I this infer,
That many things, having full reference
To one consent, may work contrariously:
As many arrows, loosed several ways,
Come to one mark; as many ways meet in one town;
As many fresh streams meet in one salt sea;
As many lines close in the dial's centre;
So may a thousand actions, once afoot,
End in one purpose, and be all well borne
Without defeat. Therefore to France, my liege.
Divide your happy England into four;
Whereof take you one quarter into France,
And you withal shall make all Gallia shake.
If we, with thrice such powers left at home,
Cannot defend our own doors from the dog,
Let us be worried and our nation lose
The name of hardiness and policy.

197. **majesty** Qq Rowe | Maiesties Ff.
199. **kneading** Ff | lading Qq.
208. **Come** Ff | Fly Qq Capell.
209. **meet in one salt** Ff | run in one self Qq.
212. **End** Qq | And Ff.
213. **defeat** Ff | defect Qq.

202. **sad-eyed**: solemn-looking. Cf. 'sad' in *Twelfth Night*, III, iv, 5.

203. **executors**: executioners. Accent on the penult. In IV, ii, 51, the word has its common meaning and pronunciation.

KING HENRY. Call in the messengers sent from the Dauphin. [*Exeunt some* Attendants]
Now are we well resolv'd; and, by God's help,
And yours, the noble sinews of our power,
France being ours, we 'll bend it to our awe,
Or break it all to pieces: or there we 'll sit,
Ruling in large and ample empery
O'er France and all her almost kingly dukedoms,
Or lay these bones in an unworthy urn,
Tombless, with no remembrance over them:
Either our history shall with full mouth
Speak freely of our acts, or else our grave,
Like Turkish mute, shall have a tongueless mouth,
Not worshipp'd with a waxen epitaph.

Enter AMBASSADORS *of France*

Now are we well prepar'd to know the pleasure
Of our fair cousin Dauphin; for we hear
Your greeting is from him, not from the king.

221. Dauphin | Dolphin QqFf (and throughout the play). — [*Exeunt* . . . Capell | Ff omit.
222. well F_1F_2 | all F_3F_4.
233. **waxen** Ff | paper Qq Malone.
234. Scene III Pope.

226. empery: imperial power, dominion. Cf. *Titus Andronicus*, I, i, 19. Shakespeare uses both 'empire' and 'empery.'

232. Turkish mute. It was a common belief that attendants in the Turkish court often had the tongue cut out to prevent them from betraying secrets.

233. waxen epitaph. Formerly, in England, it was customary, on the death of an eminent person, for friends to compose short laudatory poems or epitaphs, and affix them to the hearse or the grave with pins, paste, or wax. Gifford thinks that Shakespeare here alludes to this custom. He adds, "Henry's meaning therefore is 'I will either have my full history recorded with glory, or lie in an

1 AMBASSADOR. May 't please your majesty to give us leave
Freely to render what we have in charge;
Or shall we sparingly show you far off
The Dauphin's meaning and our embassy?

KING HENRY. We are no tyrant, but a Christian king;
Unto whose grace our passion is as subject
As is our wretches fetter'd in our prisons:
Therefore with frank and with uncurbed plainness
Tell us the Dauphin's mind.

1 AMBASSADOR. Thus, then, in few:
Your highness, lately sending into France,
Did claim some certain dukedoms, in the right
Of your great predecessor, King Edward the Third.
In answer of which claim, the prince our master
Says that you savour too much of your youth,
And bids you be advis'd, there 's nought in France
That can be with a nimble galliard won:
You cannot revel into dukedoms there.
He therefore sends you, meeter for your spirit,
This tun of treasure; and, in lieu of this,

237. 1 AMBASSADOR | Amb. Ff (and throughout the scene). 243. is Ff | are Qq Rowe. — fetter'd Rowe | fettred Ff.

undistinguished grave; not merely without an inscription sculptured in stone, but unhonoured even by a waxen epitaph,' that is, by the short-lived compliment of a paper fastened on it."

252. **galliard**: a lively dance. From Fr. *gaillarde*, 'lively.'

255. **tun**. In the corresponding scene of *The Famous Victories of Henry the Fifth* (see Introduction, Sources), the ambassador, who is the archbishop of Bourges, delivers to the king according to the stage direction "a Tunne of Tennis Balles" as a present from the Dauphin. The king thereupon exclaims, "What! a guilded Tunne? I pray you, my Lord of Yorke, looke what is in it." York replies, "And it please

Desires you let the dukedoms that you claim
Hear no more of you. This the Dauphin speaks.

KING HENRY. What treasure, uncle?

EXETER. Tennis-balls, my liege.

KING HENRY. We are glad the Dauphin is so pleasant with us;
His present and your pains we thank you for:
When we have match'd our rackets to these balls,
We will, in France, by God's grace, play a set
Shall strike his father's crown into the hazard.
Tell him he hath made a match with such a wrangler
That all the courts of France will be disturb'd
With chaces. And we understand him well,
How he comes o'er us with our wilder days,

your Grace, Here is a Carpet and a Tunne of Tennis balles." Cf. "a barrell of Paris balles" in the quotation from Holinshed below. The following from *The Edinburgh Review*, October, 1872, makes the meaning of 'tun' still clearer: "In addition to a large cask containing a certain measure of liquids or solids, it was applied to a goblet, chalice, or drinking-cup, more commonly a silver-gilt goblet."

258–263. Again Holinshed is followed very closely:

Whilest in the Lent season the king laie[1] at Killingworth, there came to him from Charles Dolphin of France certeine ambassadors, that brought with them a barrell of Paris balles; which from their maister they presented to him for a token that was taken in verie ill part, as sent in scorne, to signifie, that it was more meete for the king to passe the time with such childish exercise than to attempt any worthie exploit . . . Wherfore the king wrote to him, that yer ought[2] long, he woulde tosse him some London balles that perchance should shake the walles of the best court in France.

261. **rackets.** This and 'set,' 'hazard,' 'wrangler' ('opponent'), 'courts,' and 'chaces' ('strokes,' 'points in the game'), are all technical terms of court tennis, employed here punningly.

267. **comes o'er us**: taunts us. Cf. *Othello*, IV, i, 20.

[1] stayed. [2] ere aught (before very long).

Not measuring what use we made of them.
We never valued this poor seat of England;
And therefore, living hence, did give ourself
To barbarous license; as 't is ever common
That men are merriest when they are from home.
But tell the Dauphin I will keep my state,
Be like a king and show my sail of greatness,
When I do rouse me in my throne of France:
For that I have laid by my majesty,
And plodded like a man for working-days,
But I will rise there with so full a glory,
That I will dazzle all the eyes of France,
Yea, strike the Dauphin blind to look on us.
And tell the pleasant prince, this mock of his
Hath turn'd his balls to gun-stones; and his soul
Shall stand sore charged for the wasteful vengeance
That shall fly with them: for many a thousand widows
Shall this his mock mock out of their dear husbands;
Mock mothers from their sons, mock castles down;
And some are yet ungotten and unborn
That shall have cause to curse the Dauphin's scorn.
But this lies all within the will of God,
To whom I do appeal; and in whose name
Tell you the Dauphin I am coming on,
To venge me as I may, and to put forth

274. sail | sayle $F_1F_2F_3$ | sayl F_4 | soul Collier | scale Wordsworth. 276. that Ff | this Qq | here Collier.

270. **living hence**: "withdrawing from the court." — Steevens.

282. **gun-stones**. Cannon-balls were at first made of stone. "About seaven of the clocke marched forward the light pieces of ordinance, with stone and powder." — Holinshed.

My rightful hand in a well-hallow'd cause.
So get you hence in peace; and tell the Dauphin
His jest will savour but of shallow wit,
When thousands weep more than did laugh at it.
Convey them with safe conduct. Fare you well.

[*Exeunt* AMBASSADORS]

EXETER. This was a merry message.

KING HENRY. We hope to make the sender blush at it.
Therefore, my lords, omit no happy hour
That may give furtherance to our expedition;
For we have now no thought in us but France,
Save those to God, that run before our business.
Therefore let our proportions for these wars
Be soon collected, and all things thought upon
That may with reasonable swiftness add
More feathers to our wings; for, God before,
We 'll chide this Dauphin at his father's door.
Therefore let every man now task his thought,
That this fair action may on foot be brought.

[*Exeunt*]

300. **omit no happy**: let slip no propitious. Cf. *Richard II*, I, iii, 276; *Much Ado About Nothing*, IV, i, 285.

304. **proportions**: suitable members of troops. To 'proportion' a thing is to make it proportionable to a purpose. Cf. line 137 above.

307. **God before**: God going before. But Abbott, § 203, construes 'before' as a transposed preposition. Cf. III, vi, 153.

ACT II

PROLOGUE

Flourish. Enter CHORUS

CHORUS. Now all the youth of England are on fire,
And silken dalliance in the wardrobe lies:
Now thrive the armourers, and honour's thought
Reigns solely in the breast of every man:
They sell the pasture now to buy the horse,
Following the mirror of all Christian kings,
With winged heels, as English Mercuries.
For now sits Expectation in the air,
And hides a sword from hilts unto the point
With crowns imperial, crowns, and coronets,
Promis'd to Harry and his followers.
The French, advis'd by good intelligence

ACT II. PROLOGUE | QqFf omit | Act II. Scene I Johnson. — *Flourish* Ff | after *Exeunt* in preceding scene in Globe Camb | omitted in Delius.
1-42. Qq omit.

6. "A paterne in princehode, a lode-starre in honour, and mirrour of magnificence." — Holinshed. Cf. *1 Henry VI*, I, iv, 74.

8. Cf. Milton's personification in *Paradise Lost*, VI, 306–307: "While Expectation stood In horror."

9. **hilts**. Not the handle of the sword, but, as Deighton explains, the steel bar protecting the handle. The two projections of this bar at right angles to the blade explain the plural form. Cf. II, i, 59; *Julius Cæsar*, V, iii, 43.

Of this most dreadful preparation,
Shake in their fear, and with pale policy
Seek to divert the English purposes.
O England! model to thy inward greatness,
Like little body with a mighty heart,
What mightst thou do, that honour would thee do,
Were all thy children kind and natural!
But see thy fault! France hath in thee found out
A nest of hollow bosoms, which he fills
With treacherous crowns; and three corrupted men,
One, Richard Earl of Cambridge, and the second,
Henry Lord Scroop of Masham, and the third,

18. **honour would thee do**: noble ambition would wish you to do.

22–27. "But see the hap, the night before the daie appointed for their departure, he was crediblie informed, that Richard earle of Cambridge, brother to Edward duke of York, and Henrie lord Scroope of Masham, lord treasuror, with Thomas Graie, a knight of Northumberland, being confederat togither, had conspired his death; wherefore he caused them to be apprehended." — Holinshed. — **Richard Earl of Cambridge.** This was Richard Plantagenet, second son to Edmund of Langley, Duke of York, who, again, was the fourth son of Edward III. He was married to Anne Mortimer, sister to Edmund, Earl of March, and great-granddaughter of Lionel, Duke of Clarence, who was the second son of Edward III. From this marriage sprung Richard, who in the next reign was restored to the rights and titles forfeited by his father, and was made Duke of York. This Richard afterwards claimed the crown in right of his mother, and as the lineal heir from the aforesaid Lionel; and hence arose the long war between the Houses of York and Lancaster. So that this Earl of Cambridge was the grandfather of Edward IV and Richard III. His older brother, Edward, the Duke of York of this play, was killed at the battle of Agincourt, and left no child. — **Henry Lord Scroop of Masham.** Henry, third Lord Scrope of Masham, eldest son of Sir Stephen Scrope, second Lord Scrope of Masham, was beheaded and attainted in 1415. — **Sir Thomas Grey.** Of Heton,

Sir Thomas Grey, knight, of Northumberland,
Have, for the gilt of France — O guilt indeed! —
Confirm'd conspiracy with fearful France;
And by their hands this grace of kings must die,
If hell and treason hold their promises,
Ere he take ship for France, and in Southampton.
Linger your patience on; and we 'll digest
Th' abuse of distance, force a play.
The sum is paid; the traitors are agreed;
The king is set from London; and the scene
Is now transported, gentles, to Southampton;
There is the playhouse now, there must you sit:
And thence to France shall we convey you safe,
And bring you back, charming the narrow seas
To give you gentle pass; for, if we may,
We 'll not offend one stomach with our play.
But, till the king come forth, and not till then,
Unto Southampton do we shift our scene. [*Exit*]

Northumberland; married the third daughter of Ralph, Earl of Westmoreland; executed in 1415.

26. This pun on 'gilt' and 'guilt' occurs in *Macbeth*, II, ii, 56–57. Cf. *2 Henry IV*, IV, v, 129. 'Gilt' meaning 'money' is still thieves' argot. Murray quotes from Marston's *Scourge of Villanie:*

> Now nothing, any thing, euen what you list,
> So that some guilt may grease his greedy fist.

31–32. digest Th' abuse of distance: "satisfactorily arrange the disregard of space." — Verity. — **force a play**: "produce a play by compelling many circumstances into a narrow compass." — Steevens. The broken metre here suggests corruption of the text, but H. A. Evans suggests that this is intended to emphasize the amount of effort required on the part of the actors to produce the desired effect.

SCENE I. *London. A street*

Enter Corporal NYM *and* Lieutenant BARDOLPH

BARDOLPH. Well met, Corporal Nym.

NYM. Good morrow, Lieutenant Bardolph.

BARDOLPH. What, are Ancient Pistol and you friends yet?

NYM. For my part, I care not: I say little; but, when time shall serve, there shall be smiles; but that shall be as it may. I dare not fight; but I will wink and hold out mine iron: it is a simple one; but what though? it will toast cheese, and it will endure cold as another man's sword will: and there 's an end. 9

BARDOLPH. I will bestow a breakfast to make you friends; and we 'll be all three sworn brothers to France. Let 't be so, good Corporal Nym.

SCENE I. Hanmer | Act I. Scene IV Pope. — *London. A street* Capell Globe | Before Quickly's house in East-cheap Theobald.

5. **smiles** Ff | smites Collier.
9. **an end** Ff | the humour of it Qq.
11. **to** Ff | in Dyce. — **Let 't** $F_1F_2F_3$ | Let it Rowe | Let 's F_4.

Enter Corporal NYM. The corporal derives his name from Middle English *nimen*, 'to take' (Anglo-Saxon *niman*). 'Nim' is seventeenth century slang for 'pilfer' (see Murray), and in the old cant of English thieves 'to steal' was 'to nim.' Professional thieves take it in ill part if the word 'stealing' is applied to their action. An experienced English magistrate is said to have remarked, that of the persons brought before him for theft many confessed they 'took' the article in question, but none said they 'stole' it.

3. 'Ancient' is a corruption of 'ensign,' through 'ensyne' having been confounded with 'ancien.' See Murray. The full form of the title was 'ancient-bearer.' Iago was Othello's 'ancient,' i.e. 'ensign.'

11. **sworn brothers.** "In the time of adventure, it was usual for two Chiefs to bind themselves to share in each other's fortune, and divide their acquisitions between them." — Whalley. 'Sworn brothers' were called *fratres jurati*. Cf. *Richard II*, V, i, 20.

NYM. Faith, I will live so long as I may, that 's the certain of it; and when I cannot live any longer, I will do as I may. That is my rest, that is the rendezvous of it. 15

BARDOLPH. It is certain, corporal, that he is married to Nell Quickly: and certainly shē did you wrong, for you were troth-plight to her.

NYM. I cannot tell: things must be as they may: men may sleep, and they may have their throats about them at that time; and some say knives have edges. It must be as it may: though patience be a tired mare, yet she will plod. There must be conclusions. Well, I cannot tell. 23

Enter PISTOL *and* HOSTESS

BARDOLPH. Here comes Ancient Pistol and his wife: good corporal, be patient here. How now, mine host Pistol!

PISTOL. Base tike, call'st thou me host?
Now, by this hand, I swear, I scorn the term;
Nor shall my Nell keep lodgers. 28

HOSTESS. No, by my troth, not long! [NYM *draws his sword*] O well-a-day, Lady, if he be not drawn!

14. do Ff | die Dyce.
22. mare Qq | name Ff | dame Hanmer.
24. HOSTESS | Quickly Ff | Hostes Quickly his wife Qq.
26-28. As in Qq Johnson | prose in Ff.
29. [NYM *draws* . . . | Ff omit.
30. drawn Theobald | hewne F_1F_2 | hewn F_3F_4 | Qq omit.

15. **rest**: determination. A word quibble is involved, but 'to set up one's rest' was a common Elizabethan phrase for 'to determine to.' Cf. *The Merchant of Venice*, II, ii, 110. The expression is said to have come from the old game of primero, where it meant determination to stand upon the cards held in the hand.

26. **tike**: dog. The word, still in common use in the north of England and in Scotland, is applied even to dogs in an uncomplimentary sense. Cf. Burns's "Nae tawted tyke, tho e'er sae duddie."

[PISTOL *also draws his sword*] Now we shall see wilful murder committed.

BARDOLPH. Good lieutenant! good corporal! offer nothing here.

NYM. Pish!

PISTOL. Pish for thee, Iceland dog! thou prick-ear'd cur of Iceland!

HOSTESS. Good Corporal Nym, show thy valour, and put up your sword.

NYM. Will you shog off? I would have you solus.

PISTOL. 'Solus,' egregious dog? O viper vile!
The 'solus' in thy most mervailous face;
The 'solus' in thy teeth, and in thy throat,
And in thy hateful lungs, yea, in thy maw, perdy,
And, which is worse, within thy nasty mouth!
I do retort the 'solus' in thy bowels;

31. [PISTOL *also draws* . . . | Ff omit.
35. **Pish** Ff | Push Qq.
36, 37. **Iceland** Steevens (Johnson conj.) | Island Ff.
39. **your** F_1F_2 | thy F_3F_4.
41-48. Ff print as prose.
42. **mervailous** F_1F_2 | marvellous F_3F_4.
45. **nasty** Ff | mesfull Qq.

33. The military titles of this roistering band vary amusingly. This is humorously true to life.

36–37. "Besides these also we have sholts or curres daily brought out of Iseland, and made much of among us, because of their sawcinesse and quarrelling. Moreover they bite verie sore." — Harrison's *A Description of England.*

40. **shog.** This is a slang doublet-form of 'jog.' Cf. II, iii, 38.

41. 'Solus,' the Latin for 'alone,' is not understood by Pistol. He evidently thinks it is an insulting term hurled at him by Nym.

42. **mervailous.** This archaic form of 'marvellous,' like 'perdy' (*par dieu*) in line 44, accords well with Pistol's mock-heroic verse rant made up of playhouse gleanings and tags from old romances and ballads.

For I can take, and Pistol's cock is up,
And flashing fire will follow.

NYM. I am not Barbason; you cannot conjure me. I have an humour to knock you indifferently well. If you grow foul with me, Pistol, I will scour you with my rapier, as I may, in fair terms: if you would walk off, I would prick your guts a little, in good terms, as I may: and that's the humour of it.

PISTOL. O braggart vile, and damned furious wight! 55
The grave doth gape, and doting death is near;
Therefore exhale.

BARDOLPH. Hear me, hear me what I say: he that strikes the first stroke, I'll run him up to the hilts, as I am a soldier. [*Draws*]

PISTOL. An oath of mickle might; and fury shall abate.
Give me thy fist, thy fore-foot to me give:
Thy spirits are most tall.

NYM. I will cut thy throat, one time or other, in fair terms: that is the humour of it. 65

47. **take** Ff | talke Qq.
60. [*Draws* | They drawe Qq | Ff omit.
62-63. Prose in Ff.
63. **most** Ff | more Pope.

47. 'Take' here means, probably, 'catch fire,' as the rest of the speech is a play on Pistol's name. But it may mean simply 'understand.' Some editors interpret it in the sense of 'do deadly harm,' and cite *Hamlet*, I, i, 163, and *King Lear*, II, iv, 166.

49. 'Barbason' is the name of a fiend mentioned in *The Merry Wives of Windsor*, II, ii, 311. Pistol's speech suggests to Nym what Steevens calls "the sounding nonsense uttered by conjurers."

53-54. **the humour of it.** Nym's catch-phrase. Cf. II, i, 91, 116; II, iii, 53; III, ii, 5.

57. **exhale**: draw forth (the sword). A different word from 'exhale' in the sense of 'breathe out.' See Murray.

61. A good example of an Alexandrine (iambic hexameter).

PISTOL. 'Couple a gorge'!
That is the word. I thee defy again.
O hound of Crete, think'st thou my spouse to get?
No; to the spital go,
And from the powdering-tub of infamy
Fetch forth the lazar kite of Cressid's kind,
Doll Tearsheet she by name, and her espouse:
I have, and I will hold, the quondam Quickly
For the only she; and — pauca, there 's enough.
Go to.

Enter the BOY

BOY. Mine host Pistol, you must come to my master, and you, hostess; he is very sick, and would to bed. Good Bardolph, put thy face between his sheets, and do the office of a warming-pan. Faith, he 's very ill.

BARDOLPH. Away, you rogue!

66. **Couple a** Ff | Couple Qq | Coupe a Rowe | Coupe le Capell | Coupe la Dyce.
66-75. Prose in **Ff.**
67. **thee defy** Qq | defie thee Ff.
74-75. **enough. Go** Pope | enough to go Ff | enough Qq.
77. **you, hostess** Hanmer | your Hostesse Ff.
78. **face** Ff | nose Qq.

66. Pistol's blunder for *coupe la gorge*. Cf. IV, iv, 36.

69. **spital**: hospital. Cf. V, i, 74. This aphetized form of 'hospital' is still common in dialect. It survives in such proper names as Spitalfields, Spital of Glenshee, etc. 'Spital-man,' 'spital-sermon,' were common seventeenth century compounds.

71. 'Kite of Cressid's kind' seems to have been a bit of common stage slang. In the later developments of the Troy legend, as in Henryson's *Testament of Cresseid*, Cressida was cursed with leprosy for her faithlessness to Troilus.

74. **pauca**: to be brief. Cf. "Pauca verba, Sir John: good worts," *The Merry Wives of Windsor*, I, i, 123; also in the same scene, line 134, Nym's "Slice, I say! pauca, pauca: slice! that 's my humour."

HOSTESS. By my troth, he 'll yield the crow a pudding one of these days. The king has kill'd his heart. Good husband, come home presently. [*Exeunt* HOSTESS *and* BOY]

BARDOLPH. Come, shall I make you two friends? We must to France together: why the devil should we keep knives to cut one another's throats?

PISTOL. Let floods o'erswell, and fiends for food howl on!

NYM. You 'll pay me the eight shillings I won of you at betting?

PISTOL. Base is the slave that pays.

NYM. That now I will have: that 's the humour of it.

PISTOL. As manhood shall compound: push home.

[*They draw*]

BARDOLPH. By this sword, he that makes the first thrust, I 'll kill him; by this sword, I will.

PISTOL. Sword is an oath, and oaths must have their course.

BARDOLPH. Corporal Nym, and thou wilt be friends, be friends: and thou wilt not, why, then be enemies with me too. Prithee, put up.

NYM. I shall have my eight shillings I won of you at betting?

83. [*Exeunt*... Capell | Exit Ff. Pope Globe Delius Camb.
92. [*They draw*] Qq | Draw Ff.
97, 98. and | & . . . and Ff | an
100-101. I shall have. . . you at betting? Qq Capell | Ft omit.

81. **he 'll yield the crow a pudding**: the boy will come to the gallows.

82. **The king has kill'd his heart.** This prepares us for the pathos in the account of Falstaff's death. The words are not in the Quartos. "The finest touch in the comic scenes, if not the finest in the whole portrait of Falstaff, is apparently an afterthought." — Swinburne.

97, 98. **and**: if. No need to change 'and' to 'an' when it means 'if.' See Abbott, §§ 101, 103; also Skeat and Murray.

PISTOL. A noble shalt thou have, and present pay;
And liquor likewise will I give to thee,
And friendship shall combine, and brotherhood.
I 'll live by Nym, and Nym shall live by me;
Is not this just? for I shall sutler be
Unto the camp, and profits will accrue.
Give me thy hand.

NYM. I shall have my noble?

PISTOL. In cash most justly paid.

NYM. Well, then, that 's the humour of 't.

Re-enter HOSTESS

HOSTESS. As ever you came of women, come in quickly to Sir John. Ah, poor heart! he is so shak'd of a burning quotidian tertian, that it is most lamentable to behold. Sweet men, come to him.

NYM. The king hath run bad humours on the knight; that 's the even of it.

PISTOL. Nym, thou hast spoke the right;
His heart is fracted and corroborate.

NYM. The king is a good king: but it must be as it may; he passes some humours and careers.

PISTOL. Let us condole the knight; for, lambkins, we will live. [*Exeunt*]

102-108. Prose in Ff.
111. that 's $F_2F_3F_4$ | that F_1.
112. came $QqF_2F_3F_4$ | come F_1.
113. Ah, | Ah Pope | A Ff.
118-119. Prose in Ff.
122. lambkins, | (Lambekins) Ff.

114. Dame Quickly uses long words without knowing their meaning. A 'quotidian' recurs every day; a 'tertian,' every three days.

121. passes . . . careers: indulges whims. In Baret's *Alvearie*, 1580, 'career' is defined as 'the short turning of a nimble horse, now this way, nowe that way.'

SCENE II. *Southampton. A council-chamber*

Enter EXETER, BEDFORD, *and* WESTMORELAND

BEDFORD. 'Fore God, his grace is bold, to trust these traitors.

EXETER. They shall be apprehended by and by.

WESTMORELAND. How smooth and even they do bear themselves!

As if allegiance in their bosoms sat,
Crowned with faith and constant loyalty.

BEDFORD. The king hath note of all that they intend,
By interception which they dream not of.

EXETER. Nay, but the man that was his bedfellow,
Whom he hath dull'd and cloy'd with gracious favours;
That he should, for a foreign purse, so sell
His sovereign's life to death and treachery!

Trumpets sound. Enter KING HENRY, SCROOP, CAMBRIDGE, *and* GREY

KING HENRY. Now sits the wind fair, and we will aboard.
My Lord of Cambridge, and my kind Lord of Masham,

SCENE II Pope | Scene III Johnson | Ff omit. — *Southampton* Pope | QqFf omit. — *A council-chamber* Malone | A Hall of Council Capell | Ff omit.
9. dull'd F_1F_2 | lull'd F_3F_4.
12. *Trumpets* ... HENRY | Sound Trumpets. Enter the King Ff.

8–11. "Lord Scroope was in such favour with the king, that he admitted him sometime to be his bed-fellow, in whose fidelitie the king reposed such trust, that when anie ... councell was in hand, this lord had much in the determination of it." — Holinshed.

12. SCROOP. Henry, third Baron Scrope of Masham, eldest son of Sir Stephen Scrope, second Baron Scrope of Masham, was

And you, my gentle knight, give me your thoughts:
Think you not that the powers we bear with us
Will cut their passage through the force of France,
Doing the execution and the act
For which we have in head assembled them?

SCROOP. No doubt, my liege, if each man do his best.

KING HENRY. I doubt not that; since we are well persuaded
We carry not a heart with us from hence
That grows not in a fair consent with ours,
Nor leave not one behind that doth not wish
Success and conquest to attend on us.

CAMBRIDGE. Never was monarch better fear'd and lov'd
Than is your majesty: there 's not, I think, a subject
That sits in heart-grief and uneasiness
Under the sweet shade of your government.

GREY. True; those that were your father's enemies
Have steep'd their galls in honey, and do serve you
With hearts create of duty and of zeal.

KING HENRY. We therefore have great cause of thankfulness;

29. GREY | Gray F_4 | Kni. $F_1F_2F_3$. — **True ; those** | Even those Qq.

beheaded and attainted in 1415. — CAMBRIDGE. Richard, second son of Edmund, Duke of York, was created Earl of Cambridge in 1414 and executed in 1415. He was the father of Richard, Duke of York, slain at Wakefield in 1460. — GREY. Sir Thomas Grey, of Heton, Northumberland, the son-in-law of the Earl of Westmoreland, and ancestor of the present Earl Grey, was executed in 1415.

18. **head**: organized force. Cf. *1 Henry IV*, I, iii, 284: "To save our heads by raising of a head." So in *Hamlet*, IV, v, 101.

31. **create**: made of, composed of. The Latin form of the past participle. See note, I, ii, 16. — **duty**: dutifulness.

And shall forget the office of our hand,
Sooner than quittance of desert and merit
According to the weight and worthiness.

SCROOP. So service shall with steeled sinews toil,
And labour shall refresh itself with hope,
To do your grace incessant services.

KING HENRY. We judge no less. Uncle of Exeter,
Enlarge the man committed yesterday,
That rail'd against our person : we consider
It was excess of wine that set him on ;
And on his more advice we pardon him.

SCROOP. That 's mercy, but too much security :
Let him be punish'd, sovereign ; lest example
Breed, by his sufferance, more of such a kind.

KING HENRY. O, let us yet be merciful.

CAMBRIDGE. So may your highness, and yet punish too.

GREY. Sir,
You show great mercy, if you give him life,
After the taste of much correction.

KING HENRY. Alas, your too much love and care of me
Are heavy orisons 'gainst this poor wretch !
If little faults, proceeding on distemper,
Shall not be wink'd at, how shall we stretch our eye
When capital crimes, chew'd, swallow'd, and digested,
Appear before us? We 'll yet enlarge that man,

35. **the weight** Ff | their cause Qq. 49-50. One line in Ff.

34. **quittance** : repayment, requital. Cf. *As You Like It*, III, v, 133.
43. **on his more advice** : on further consideration about him.
44. **security** : over-confidence. Cf. *Macbeth*, III, v, 32–33 : "And you all know security Is mortals' chiefest enemy."
54. **distemper** : intemperance, intoxication. Cf. *Othello*, I, i, 99.

Though Cambridge, Scroop, and Grey, in their dear care
And tender preservation of our person,
Would have him punish'd. And now to our French causes:
Who are the late commissioners?

CAMBRIDGE. I one, my lord:
Your highness bade me ask for it to-day.

SCROOP. So did you me, my liege.

GREY. And I, my royal sovereign.

KING HENRY. Then, Richard Earl of Cambridge, there is yours;
There yours, Lord Scroop of Masham; and, sir knight,
Grey of Northumberland, this same is yours:
Read them; and know, I know your worthiness.
My Lord of Westmoreland, and uncle Exeter,
We will aboard to-night. Why, how now, gentlemen!
What see you in those papers that you lose
So much complexion? Look ye, how they change!
Their cheeks are paper. Why, what read you there,
That hath so cowarded and chas'd your blood
Out of appearance?

CAMBRIDGE. I do confess my fault;
And do submit me to your highness' mercy.

GREY. } To which we all appeal.
SCROOP. }

KING HENRY. The mercy that was quick in us but late,
By your own counsel is suppress'd and kill'd:

65. I Ff | me Qq.
72. lose | loose F_1.
75. hath QqF_4 | haue $F_1F_2F_3$.
76. appearance ? Rowe | apparance F_1F_2.

61. late: recently appointed. Cf. 'late ambassadors,' II, iv, 31.
74. cheeks are paper. Cf. 'paper-fac'd villain,' *2 Henry IV*, V, iv, 12.
79. quick: living, alive. Cf. "the quick and the dead." See Skeat.

You must not dare, for shame, to talk of mercy;
For your own reasons turn into your bosoms,
As dogs upon their masters, worrying you.
See you, my princes and my noble peers,
These English monsters! My Lord of Cambridge here,
You know how apt our love was to accord
To furnish him with all appertinents
Belonging to his honour; and this man
Hath, for a few light crowns, lightly conspir'd,
And sworn unto the practices of France,
To kill us here in Hampton: to the which
This knight, no less for bounty bound to us
Than Cambridge is, hath likewise sworn. But, O,
What shall I say to thee, Lord Scroop? thou cruel,
Ingrateful, savage, and inhuman creature!
Thou that didst bear the key of all my counsels,
That knew'st the very bottom of my soul,
That almost mightst have coin'd me into gold,
Wouldst thou have practis'd on me for thy use!
May it be possible, that foreign hire
Could out of thee extract one spark of evil
That might annoy my finger? 't is so strange,
That, though the truth of it stands off as gross
As black and white, my eye will scarcely see it
Treason and murder ever kept together,
As two yoke-devils sworn to either's purpose,

82. **into** Ff | upon Qq.
83. **you** Ff | them Qq.
87. **him** F_2 | omitted in F_1.
104. **and** Ff | from Qq.

86. **accord**: consent, agree. Cf. *A Lover's Complaint*, 3.
90. **practices**: plots. Cf. line 144 and *King Lear*, II, i, 75.
95. In Shakespeare occur 'ingrateful,' 'ungrateful,' 'ingrate.'

Working so grossly in a natural cause,
That admiration did not hoop at them:
But thou, 'gainst all proportion, didst bring in
Wonder to wait on treason and on murder:
And whatsoever cunning fiend it was
That wrought upon thee so preposterously,
Hath got the voice in hell for excellence:
And other devils that suggest by treasons
Do botch and bungle up damnation
With patches, colours, and with forms being fetch'd
From glistering semblances of piety;
But he that temper'd thee bade thee stand up,
Gave thee no instance why thou shouldst do treason,
Unless to dub thee with the name of traitor.
If that same demon that hath gull'd thee thus
Should with his lion gait walk the whole world,
He might return to vasty Tartar back,
And tell the legions, 'I can never win

107. **grossly** Ff | closely Hanmer. 108. **hoop** F_3F_4 | hoope F_1F_2 | whoop Theobald. 114. **And** Ff | All Hanmer Globe. 118. **temper'd** Ff | tempted Dyce. 122. **lion gait** | Lyon-gate Ff.

107. "Working so apparently under the influence of some motive which nature excuses at least in some measure; such as self-preservation, revenge, and the like, which have the greatest sway in the constitution of human nature." — Heath.

108. **admiration did not hoop**: wonder did not shout in surprise.

109. **proportion**: the natural order, or fitness, of things.

114. **suggest**: tempt. Cf. 'suggestion,' *Macbeth*, I, iii, 134.

119. **instance**: occasion, inducement, ground. See Murray.

122. **lion gait**. The reference is plainly to *1 Peter*, v, 8.

123. 'Vasty' here, and in II, iv, 105, is probably to be understood in the secondary sense of Lat. *vastus*, as 'hideous,' 'monstrous.' — **Tartar**: Tartarus. Cf. *Twelfth Night*, II, v, 225–226.

A soul so easy as that Englishman's.'
O, how hast thou with jealousy infected
The sweetness of affiance! Show men dutiful?
Why, so didst thou: seem they grave and learned?
Why, so didst thou: come they of noble family?
Why, so didst thou: seem they religious?
Why, so didst thou: or are they spare in diet,
Free from gross passion or of mirth or anger,
Constant in spirit, not swerving with the blood,
Garnish'd and deck'd in modest complement,
Not working with the eye without the ear,
And but in purged judgment trusting neither?
Such and so finely bolted didst thou seem:
And thus thy fall hath left a kind of blot,
To mark the full-fraught man and best indued
With some suspicion. I will weep for thee;
For this revolt of thine, methinks, is like
Another fall of man. Their faults are open:
Arrest them to the answer of the law;
And God acquit them of their practices!

139. **mark the** Malone | make thee Ff.

134. **deck'd in modest complement**: adorned with a modest exterior.

135–136. Not trusting so absolutely in his own perceptions as to despise or neglect the advice of others; and then not acting upon either till he has brought a judgment purged from the distempers of passion to bear upon the joint result.

137. **bolted**: sifted like finest flour. Cf. *The Winter's Tale*, IV, iv, 374: "snow that's bolted By the northern blasts."

138–140. "For he represented so great gravitie in his countenance, such modestie in behaviour, and so vertuous zeale to all godlinesse in his talke, that whatsoever he said was thought for the most part necessarie to be doone and followed." — Holinshed.

EXETER. I arrest thee of high treason, by the name of Richard Earl of Cambridge.

I arrest thee of high treason, by the name of Henry Lord Scroop of Masham.

I arrest thee of high treason, by the name of Thomas Grey, knight, of Northumberland.

SCROOP. Our purposes God justly hath discover'd;
And I repent my fault more than my death;
Which I beseech your highness to forgive,
Although my body pay the price of it.

CAMBRIDGE. For me, the gold of France did not seduce;
Although I did admit it as a motive
The sooner to effect what I intended:
But God be thanked for prevention;
Which I in sufferance heartily will rejoice,
Beseeching God and you to pardon me.

GREY. Never did faithful subject more rejoice
At the discovery of most dangerous treason
Than I do at this hour joy o'er myself,
Prevented from a damned enterprise:
My fault, but not my body, pardon, sovereign.

KING HENRY. God quit you in his mercy! Hear your sentence.

147. **Henry** Qq | Thomas Ff. 159. **I** F_2 | omitted in F_1.

155–157. According to Holinshed, Cambridge's purpose in joining the conspiracy was to give the crown to his brother-in-law, the Earl of March, and also to open the succession to his own children. As heirs from Lionel, Duke of Clarence, his children would, in strict order, precede the Lancastrian branch, as John of Gaunt, the grandfather of the present king, was the third son of Edward III.

159. At which I will heartily rejoice, even as I suffer the penalty.

166. **quit**: acquit, absolve. Cf. *As You Like It*, III, i, 11.

You have conspir'd against our royal person,
Join'd with an enemy proclaim'd, and from his coffers
Receiv'd the golden earnest of our death;
Wherein you would have sold your king to slaughter,
His princes and his peers to servitude,
His subjects to oppression and contempt,
And his whole kingdom into desolation.
Touching our person, seek we no revenge;
But we our kingdom's safety must so tender,
Whose ruin you have sought, that to her laws
We do deliver you. Get you, therefore, hence,
Poor miserable wretches, to your death:
The taste whereof, God of his mercy give
You patience to endure, and true repentance
Of all your dear offences! Bear them hence.

[*Exeunt* CAMBRIDGE, SCROOP, *and* GREY, *guarded*]

Now, lords, for France; the enterprise whereof
Shall be to you as us like glorious.
We doubt not of a fair and lucky war,
Since God so graciously hath brought to light
This dangerous treason, lurking in our way

176. you have Qq Knight Globe Camb | you three $F_2F_3F_4$ | you F_1.

181. [*Exeunt* CAMBRIDGE . . . *guarded*] Exit F_1.

174–181. Shakespeare follows closely this from Holinshed:

Revenge herein touching my person, though I seeke not; yet for the safegard of you, my deere freends, and for due preservation of all sorts, I am by office to cause example to be shewed. Get ye hence, therefore, ye poore miserable wretches, to the receiving of your just reward, wherein Gods majestie give you grace of his mercie and repentance of your henious offenses. And so immediatelie they were had to execution.

175. tender: take tender care of, cherish. Cf. *Romeo and Juliet*, III, i, 74: "which name I tender As dearly as my own."

To hinder our beginnings; we doubt not now
But every rub is smoothed on our way.
Then, forth, dear countrymen: let us deliver
Our puissance into the hand of God,
Putting it straight in expedition.
Cheerly to sea; the signs of war advance:
No King of England, if not King of France. [*Exeunt*]

SCENE III. *London. Before a tavern*

Enter PISTOL, NYM, BARDOLPH, BOY, *and* HOSTESS

HOSTESS. Prithee, honey-sweet husband, let me bring thee to Staines.

PISTOL. No; for my manly heart doth yearn.
Bardolph, be blithe; Nym, rouse thy vaunting veins;
Boy, bristle thy courage up; for Falstaff he is dead,
And we must yearn therefore.

BARDOLPH. Would I were with him, wheresome'er he is, either in heaven or in hell!

193. [*Exeunt*] $F_2F_3F_4$ | Flourish F_1

SCENE III Pope | Scene IV Johnson | Ff omit.—*London ... tavern* Capell | London Pope | Quickly's house in Eastcheap Theobald | Ff omit.

1. honey-sweet Theobald Globe Delius | honey sweet F_1F_2 | honey, sweet F_3F_4.

3-6. Prose in Ff.

3, 6. yearn | erne F_1F_2 | yern F_3F_4.

188. **rub**: obstacle. A technical term in bowling. Cf. V, ii, 33; *Richard II*, III, iv, 4; *Hamlet*, III, i, 65; *King John*, III, iv, 128.

1. **bring**: accompany. Cf. *The Winter's Tale*, IV, iii, 122.

3. **yearn**: grieve. This is the only meaning of the word in Shakespeare. It is used transitively in IV, iii, 26. Skeat considers *earn* (*yearn*) 'to grieve' of distinct origin from *earn* (*yearn*) 'to desire.' Mr. Bradley considers it the same word.

7. **wheresome'er**. Cf. 'whatsome'er' in *All's Well that Ends Well*, III, v, 44.

HOSTESS. Nay, sure, he 's not in hell: he 's in Arthur's bosom, if ever man went to Arthur's bosom. A made a finer end, and went away and it had been any christom child: a parted ev'n just between twelve and one, ev'n at the turning o' th' tide: for after I saw him fumble with the sheets, and play with flowers, and smile upon his fingers' ends, I knew there was but one way; for his nose was as sharp as a pen, and a babbled of green fields. 'How now, Sir John!' quoth I: 'what, man! be o' good cheer.' So a cried out, 'God, God, God!' three or four times. Now I, to comfort him, bid him a should not think of God; I hop'd there was no need to trouble himself with any such thoughts yet. So a bade me lay more clothes on his feet:

10-11. **a finer** F_1F_2 | finer F_3F_4 | a fine Capell | a final Johnson conj.
11. **and it** Ff | an it Pope Globe Delius Camb | as it Qq.
14. **play with** Ff | talk of Qq.
15. **ends** Qq Capell | end Ff.
16. **a babbled of green fields** Theobald | a Table of greene fields F_1F_2 | a Table of green fields F_3 | a Table of green Fields F_4.

10. **A**: he. An obsolete or dialectic form, sometimes written 'a or a'. See Murray; also Abbott, § 402. For Chaucer's use of 'a,' see Kittredge's *Troilus*, page 152.

11. 'Christom' is a corruption of 'chrisom,' the white robe put on a child at baptism (*chrism*, 'consecrated oil for anointing') as a token of innocence, and worn by it for the first month. If the child died within the month, the chrisom was used as its shroud. A 'christom child,' then, is a child in its chrisom-cloth, in its first innocence. Bunyan's most elaborated scoundrel, Mr. Badman, "died like a lamb, or as they call it like a chrisom-child, quietly, and without fear."

12–13. It is an old belief that persons at the point of death pass as the tide begins to ebb. "'People can't die along the coast,' said Mr. Peggotty, 'except when the tide 's pretty nigh out. . . . He 's a going out with the tide.'" — *David Copperfield*, Chapter XXX.

16. **babbled of green fields.** This is Theobald's emendation of the text of the Folios (the passage does not occur in the Quartos) and is perhaps the happiest emendation in all literature.

I put my hand into the bed and felt them, and they were as cold as any stone; then I felt to his knees, and so upward and upward, and all was as cold as any stone.

NYM. They say he cried out of sack.

HOSTESS. Ay, that a did.

BARDOLPH. And of women.

HOSTESS. Nay, that a did not.

BOY. Yes, that a did; and said they were devils incarnate.

HOSTESS. A never could abide carnation; 't was a colour he never lik'd.

BOY. Do you not remember, a saw a flea stick upon Bardolph's nose, and a said it was a black soul burning in hell-fire?

BARDOLPH. Well, the fuel is gone that maintain'd that fire: that 's all the riches I got in his service.

NYM. Shall we shog? the king will be gone from Southampton.

PISTOL. Come, let 's away. My love, give me thy lips.
Look to my chattels and my movables:
Let senses rule; the word is 'Pitch and pay';
Trust none;
For oaths are straws, men's faiths are wafer-cakes,

23. **cold as any** F_1F_2 | cold as a F_3F_4. — **knees, and so** Ff | knees, and they were as cold as any stone, and so Qq Globe Camb.
24. **upward and upward** QqF_3F_4 | up-peer'd and upward F_1 | upwar'd and upward F_2.
35. **hell-fire** Q_1Q_2 | hell Q_3Ff.
40-49. Prose in Ff.
42. **word** Q_1Q_3 | world Q_2Ff.

42–46. Pistol reels off a string of stock proverbs. "Pitch and paie, and go your waie" is quoted by Farmer from Florio as a saying inculcating ready-money payment; and Douce gives, "Brag is a good dog, but Hold-fast is a better." — **Caveto**: be on your guard. Imperative, Lat. *cavere*. The Quartos have 'cophetua'—a ludicrous blunder.

And hold-fast is the only dog, my duck:
Therefore, Caveto be thy counsellor.
Go, clear thy crystals. Yoke-fellows in arms,
Let us to France; like horse-leeches, my boys,
To suck, to suck, the very blood to suck!

BOY. And that 's but unwholesome food, they say.

PISTOL. Touch her soft mouth, and march.

BARDOLPH. Farewell, hostess. [*Kissing her*]

NYM. I cannot kiss, that is the humour of it; but, adieu.

PISTOL. Let housewifery appear: keep close, I thee command.

HOSTESS. Farewell; adieu. [*Exeunt*]

SCENE IV. *France. The* KING'S *palace*

Flourish. Enter the FRENCH KING, *the* DAUPHIN, *the* DUKES *of* BERRI *and* BRETAGNE, *the* CONSTABLE, *and others*

FRENCH KING. Thus comes the English with full power upon us;
And more than carefully it us concerns
To answer royally in our defences.
Therefore the Dukes of Berri and of Bretagne,

46. **Caveto** Ff | cophetua Qq.
52. [*Kissing her*] Capell | Ff omit.
SCENE IV Pope | Scene V Johnson | Ff omit.—*France. The* KING'S *palace* Globe | Ff omit.
Enter . . . others Globe | Enter the French King. the Dolphin, the Dukes of Berry and Britaine Ff.

47. **clear thy crystals**: dry thine eyes. "That kind of poetic diction which Pistol loves and Shakespeare laughs at." — Moore Smith.

1. FRENCH KING. Charles VI was born in 1368 and reigned from 1380 to 1422. He survived Henry V by less than two months, but prevented him from ever being actual king of France. — **comes**. A singular verb often precedes a plural subject in Shakespeare. See

Of Brabant and of Orleans, shall make forth,
And you, Prince Dauphin, with all swift dispatch,
To line and new repair our towns of war
With men of courage and with means defendant;
For England his approaches makes as fierce
As waters to the sucking of a gulf.
It fits us then to be as provident
As fear may teach us out of late examples
Left by the fatal and neglected English
Upon our fields.

DAUPHIN. My most redoubted father,
It is most meet we arm us 'gainst the foe;
For peace itself should not so dull a kingdom,
Though war nor no known quarrel were in question,
But that defences, musters, preparations,
Should be maintain'd, assembled and collected,
As were a war in expectation.
Therefore, I say 't is meet we all go forth
To view the sick and feeble parts of France:
And let us do it with no show of fear;
No, with no more than if we heard that England
Were busied with a Whitsun morris-dance:

Abbott, § 335. But Aldis Wright takes 'English' here as equivalent to 'English king.' Cf. 'the French' in IV, iv, 72.

7. **line**: strengthen. Cf. "did line the rebel" in *Macbeth*, I, iii, 112.

14. DAUPHIN. Louis, the Dauphin, was the eldest son of Charles, and after a dissolute career died in 1416. He was succeeded as Dauphin first by his brother John, who died in 1417, and then by his brother Charles, afterwards Charles VII.

25. **morris-dance.** This was one of the old popular dances in which the performers were dressed fantastically, representing traditional characters. It was supposed to have been introduced by the Moors

For, my good liege, she is so idly king'd,
Her sceptre so fantastically borne
By a vain, giddy, shallow, humorous youth,
That fear attends her not.

CONSTABLE. O peace, Prince Dauphin!
You are too much mistaken in this king:
Question your grace the late ambassadors,
With what great state he heard their embassy,
How well supplied with noble counsellors,
How modest in exception, and withal
How terrible in constant resolution,
And you shall find his vanities forespent
Were but the outside of the Roman Brutus,
Covering discretion with a coat of folly;
As gardeners do with ordure hide those roots
That shall first spring and be most delicate.

DAUPHIN. Well, 't is not so, my lord high constable;
But though we think it so, it is no matter:
In cases of defence 't is best to weigh
The enemy more mighty than he seems:
So the proportions of defence are fill'd;
Which of a weak and niggardly projection,

into Spain, and reached England in the reign of Henry VII. The name 'morris' is through the Spanish *morisco*, from the late Lat. *Moriscus*, 'Moorish.'

28. **humorous**: whimsical, capricious. Cf. *Coriolanus*, II, i, 51.

34. **modest in exception**: temperate in expressing disapproval.

45. **proportions**: proper preparations. Cf. I, ii, 137.

46–48. 'Being' is understood after 'which'; and not merely 'which,' but the whole clause, is the subject of 'doth spoil,' so that the meaning is, The ordering of which after a weak and niggardly project or plan is like the work of a miser who spoils his coat with scanting a little cloth.

Doth, like a miser, spoil his coat with scanting
A little cloth.

FRENCH KING. Think we King Harry strong;
And, princes, look you strongly arm to meet him.
The kindred of him hath been flesh'd upon us;
And he is bred out of that bloody strain
That haunted us in our familiar paths:
Witness our too-much memorable shame
When Cressy battle fatally was struck,
And all our princes captiv'd by the hand
Of that black name, Edward, Black Prince of Wales;
Whiles that his mountain sire, on mountain standing,
Up in the air, crown'd with the golden sun,
Saw his heroical seed, and smil'd to see him,
Mangle the work of nature, and deface
The patterns that by God and by French fathers
Had twenty years been made. This is a stem
Of that victorious stock; and let us fear
The native mightiness and fate of him.

Enter a MESSENGER

MESSENGER. Ambassadors from Harry King of England
Do crave admittance to your majesty.

52. **haunted** Ff | hunted Warburton (Theobald conj.). 57. **mountain sire** Ff | mounting sire Theobald | mighty sire Collier.

50. **flesh'd.** Cf. III, iii, 11. The figure is taken from the old habit of rewarding hounds or hawks with a portion of the first game they killed. In *1 Henry IV*, V, iv, 133–134, 'flesh'd' is used of a sword drawing blood for the first time.

57. **mountain sire.** This epithet is probably to be taken in the sense of 'mighty.' The repetition of 'mountain' is thoroughly Shakespearian. See quotation from Holinshed illustrating I, ii, 105–110.

FRENCH KING. We 'll give them present audience. Go, and bring them.

[*Exeunt* MESSENGER *and certain* Lords]

You see this chase is hotly follow'd, friends.

DAUPHIN. Turn head, and stop pursuit; for coward dogs
Most spend their mouths, when what they seem to threaten
Runs far before them. Good my sovereign,
Take up the English short, and let them know
Of what a monarchy you are the head:
Self-love, my liege, is not so vile a sin
As self-neglecting.

Enter EXETER

FRENCH KING. From our brother of England?

EXETER. From him; and thus he greets your majesty.
He wills you, in the name of God Almighty,
That you divest yourself, and lay apart
The borrow'd glories, that, by gift of heaven,
By law of nature and of nations, longs
To him and to his heirs; namely, the crown,
And all wide-stretched honours that pertain,
By custom and the ordinance of times,
Unto the crown of France. That you may know
'T is no sinister nor no awkward claim,

67. Two lines in Ff. — [*Exeunt* . . . Lords] Capell | Ff omit.
75. Scene V Pope | Scene VI Johnson | Ff omit. — **brother of** Q_3Ff | brother Q_1Q_2 Pope Globe Delius.
80. **longs** Ff | 'long Pope Globe.

70. spend their mouths: give cry. Cf. *Venus and Adonis*, 695.

80. longs: belong. For the construction, see Abbott, § 333. 'Long' is the simple verb, common in Middle English literature, but now superseded in general use by the compound 'belong.' See Murray.

85. awkward: perverse. Used here in primitive sense. See Skeat.

Pick'd from the worm-holes of long-vanish'd days,
Nor from the dust of old oblivion rak'd,
He sends you this most memorable line,
In every branch truly demonstrative;
Willing you overlook this pedigree:
And when you find him evenly deriv'd
From his most fam'd of famous ancestors,
Edward the Third, he bids you then resign
Your crown and kingdom, indirectly held
From him the native and true challenger.

FRENCH KING. Or else what follows?

EXETER. Bloody constraint: for, if you hide the crown
Even in your hearts, there will be rake for it:
Therefore in fierce tempest is he coming,
In thunder and in earthquake, like a Jove,
That, if requiring fail, he will compel;
And bids you, in the bowels of the Lord,
Deliver up the crown; and to take mercy
On the poor souls for whom this hungry war
Opens his vasty jaws: and on your head
Turning the widows' tears, the orphans' cries,

99. fierce QqFf | fiery Dyce. 106. Turning Ff | Turns he Qq.

88. **memorable**: that which will recall to the memory, or preserve the memory of. Cf. IV, vii, 98, and V, i, 65, where it is used in the same active sense as here. In line 53, above, it is used in a passive sense, 'kept in memory,' 'famous.' Shakespeare uses the word only in this play. — **line**: genealogy, family tree.

94. **indirectly**: wrongly. Cf. 'indirection,' *Julius Cæsar*, IV, iii, 75.

99. **fierce**. Metrically a dissyllable. See Abbott, § 485.

102. "King Henrie . . . neuerthelesse exhorted the French king, in the bowels of Jesu Christ, to render him that which was his owne; whereby effusion of Christian bloud might be auoided."— Holinshed.

The dead men's blood, the pining maidens' groans,
For husbands, fathers, and betrothed lovers,
That shall be swallow'd in this controversy.
This is his claim, his threatening, and my message;
Unless the Dauphin be in presence here,
To whom expressly I bring greeting too.

FRENCH KING. For us, we will consider of this further:
To-morrow shall you bear our full intent
Back to our brother of England.

DAUPHIN. For the Dauphin,
I stand here for him: what to him from England?

EXETER. Scorn and defiance: slight regard, contempt,
And any thing that may not misbecome
The mighty sender, doth he prize you at.
Thus says my king: and if your father's highness
Do not, in grant of all demands at large,
Sweeten the bitter mock you sent his majesty,
He 'll call you to so hot an answer of it,
That caves and womby vaultages of France
Shall chide your trespass, and return your mock
In second accent of his ordinance.

DAUPHIN. Say, if my father render fair return,
It is against my will; for I desire

127. blood $F_1F_2F_3$ bloods F_4. — pining Qq Pope Globe priuy Ff. 125. of England Q_3Ff | England Q_1Q_2 Pope Globe Delius Camb. 120. and if Ff | an if Dyce Delius Globe | and, if Capell. 126. ordinance Ff | ordenance Qq | ordnance Malone Globe Camb.

120. **and if**. See Abbott, §§ 101–105. Cf. II, i, 97, 98.

124. By 'womby vaultages' may be meant 'dungeons and vaults.'

125. **chide**: resound. Cf. *A Midsummer Night's Dream*, IV, i, 119.

126. **ordinance**: ordnance. Here the verse demands the trisyllabic pronunciation. In III, Prologue, 26, the word is probably dissyllabic.

Nothing but odds with England: to that end,
As matching to his youth and vanity,
I did present him with the Paris balls.

EXETER. He 'll make your Paris Louvre shake for it,
Were it the mistress-court of mighty Europe:
And be assur'd you 'll find a difference,
As we his subjects have in wonder found,
Between the promise of his greener days
And these he masters now: now he weighs time,
Even to the utmost grain: that you shall read
In your own losses, if he stay in France.

FRENCH KING. To-morrow shall you know our mind at full. [*Flourish*]

EXETER. Dispatch us with all speed, lest that our king
Come here himself to question our delay;
For he is footed in this land already.

FRENCH KING. You shall be soon dispatch'd with fair conditions:
A night is but small breath and little pause
To answer matters of this consequence. [*Exeunt*]

129. Line ends at **England** in Ff.
131. **the** Ff | those Qq Capell.
132. **Louvre** Pope | Louer QqF1 | Loover F2 | Lover F3.

ACT III

PROLOGUE

Flourish. Enter CHORUS

CHORUS. Thus with imagin'd wing our swift scene flies
In motion of no less celerity
Than that of thought. Suppose that you have seen
The well-appointed king at Hampton pier
Embark his royalty: and his brave fleet
With silken streamers the young Phœbus fanning:
Play with your fancies; and in them behold
Upon the hempen tackle ship-boys climbing:
Hear the shrill whistle which doth order give
To sounds confus'd: behold the threaden sails,
Borne with th' invisible and creeping wind,
Draw the huge bottoms through the furrow'd sea,
Breasting the lofty surge. O, do but think

ACT III. PROLOGUE | Actus Secundus Ff | Act II. Scene I Rowe | Act III. Scene I Pope.
1-3. In . . thought One line in Ff.
4. Hampton Theobald | Dover Ff.
6. fanning Rowe | fayning F_1F_2 | faining F_3F_4.
12. furrow'd Rowe | furrowed Ff.

1 **with imagin'd wing**: on the wing of imagination. 'Imagin'd' for 'imaginative'; another instance of the confusion of active and passive forms. Cf. 'imagin'd speed,' *The Merchant of Venice*, III, iv, 52.

4 **well-appointed**: well-equipped. Cf. 'royally appointed,' *The Winter's Tale*, IV, iv, 602. — **Hampton**. The Folios read 'Dover.' One of Theobald's famous corrections

You stand upon the rivage, and behold
A city on th' inconstant billows dancing;
For so appears this fleet majestical,
Holding due course to Harfleur. Follow, follow!
Grapple your minds to sternage of this navy;
And leave your England, as dead midnight still,
Guarded with grandsires, babies, and old women,
Either past or not arrived to pith and puissance;
For who is he, whose chin is but enrich'd
With one appearing hair, that will not follow
These cull'd and choice-drawn cavaliers to France?
Work, work your thoughts, and therein see a siege;
Behold the ordinance on their carriages,
With fatal mouths gaping on girded Harfleur.
Suppose th' ambassador from the French comes back;
Tells Harry that the king doth offer him
Katharine his daughter; and with her, to dowry,
Some petty and unprofitable dukedoms.
The offer likes not: and the nimble gunner
With linstock now the devilish cannon touches,
[*Alarum, and chambers go off*]
And down goes all before them. Still be kind,
And eke out our performance with your mind. [*Exit*]

17. **Harfleur** Rowe | Harflew Ff.
26. **ordinance** | Ordenance $F_1F_2F_3$.
35. **eke** Pope | eech F_1 | ech F_2 F_3F_4.

14. **rivage**: shore, bank. From Lat. *rivus* through Fr. *rivage*.
17. The 'Harflew' of the Folios follows Holinshed's 'Harflue.'
18. **to sternage of**: astern of. Let your mind follow the fleet.
21. **Either**. Monosyllabic. For the slurring of *th*, see Abbott, § 466.
32. **likes**: pleases. The original sense. Cf. IV, i, 16; IV, iii, 77.
33. **linstock**. "A staff about three feet long, having a pointed foot to stick in the deck or ground, and a forked head to hold a lighted

SCENE I. *France. Before Harfleur*

Alarum. Enter KING HENRY, EXETER, BEDFORD, GLOUCESTER, *and* Soldiers, *with scaling-ladders*

KING HENRY. Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead!
In peace there 's nothing so becomes a man
As modest stillness and humility:
But, when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage:
Then lend the eye a terrible aspect;
Let it pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth, and stretch the nostril wide;
Hold hard the breath, and bend up every spirit

SCENE I Hanmer | Scene II Pope. — *France . . . scaling-ladders* | Enter the King, Exeter, Bedford, and Gloucester. Alarum: Scaling Ladders at Harflew Ff.

1. **Once . . . more** Pope | two lines in Ff.
7. **summon** Rowe | commune Ff.
15. **nostril** | Nosthrill F_1F_2.

match."— Murray. — *chambers go off.* 'Chambers' were small pieces of artillery, much used on the stage. They were so called because of a detachable box, or chamber, containing the powder.

10. **portage**: portholes. 'Portage' occurs in *Pericles*, III, i, 35.

13. **jutty**: project over. — **confounded**: ruined. Cf. *Macbeth*, II, ii, 12. Used of time in *1 Henry IV*, I, iii, 100; *Coriolanus*, I, vi, 17.

14. **Swill'd**: greedily gulped down. Cf. *Richard III*, V, ii, 9.

To his full height! On, on, you noblest English,
Whose blood is fet from fathers of war-proof!
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought,
And sheath'd their swords for lack of argument:
Dishonour not your mothers; now attest
That those whom you call'd fathers did beget you!
Be copy now to men of grosser blood,
And teach them how to war! And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding: which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game 's afoot:
Follow your spirit; and upon this charge
Cry 'God for Harry! England and Saint George!'

[*Exeunt. Alarum, and chambers go off.*]

SCENE II. *The same*

Enter NYM, BARDOLPH, PISTOL, *and* BOY

BARDOLPH. On, on, on, on, on! to the breach, to the breach!

NYM. Pray thee, corporal, stay: the knocks are too hot;

17. **noblest** $F_2F_3F_4$ | Noblish F_1.
24. **men** F_4 | me $F_1F_2F_3$.
32. **Straining** Rowe | Straying Ff.
34. [*Exeunt* | Ff omit.
SCENE II Hanmer | Scene III Pope | scene continued in Dyce.

18. **fet**: fetched. Past participle of 'fet' (Anglo-Saxon *fetian*).
27. **mettle of your pasture**: excellent quality of your rearing.

and, for mine own part, I have not a case of lives: the humour of it is too hot, that is the very plain-song of it.

PISTOL. The plain-song is most just, for humours do abound:

Knocks go and come; God's vassals drop and die;
And sword and shield,
In bloody field,
Doth win immortal fame.

BOY. Would I were in an alehouse in London! I would give all my fame for a pot of ale and safety.

PISTOL. And I:

If wishes would prevail with me,
My purpose should not fail with me,
But thither would I hie.

BOY. As duly, but not as truly,
As bird doth sing on bough.

Enter FLUELLEN

FLUELLEN. Up to the breach, you dogs! avaunt, you cullions! [*Driving them forward*]

8-11. As prose in Ff.
15-19. As prose in Ff.
21. [*Driving ... forward*] Globe Camb | Ff omit.

4. 'Case' is here either (1) 'a set,' as in a case of instruments; or (2) 'a pair,' as in a case of pistols, a case of poniards.

5. **plain-song**: a melody without variations. Cf. 'the plain-song cuckoo gray,' *A Midsummer Night's Dream*, III, i, 134.

20. In former editions of Hudson's Shakespeare, Capell's introduction of the Quarto readings here, and elsewhere in this scene, was adopted, and the marked peculiarities of Fluellen's dialect, *p* for *b* and *t* for *d*, were printed. In the First Folio text, followed in this edition, these peculiarities are merely suggested; it is left to the actor, or reader, to make as much or as little of them as he pleases.

21. **cullions**: base, despicable fellows. A term of contempt.

PISTOL. Be merciful, great duke, to men of mould!
Abate thy rage, abate thy manly rage,
Abate thy rage, great duke!
Good bawcock, bate thy rage, use lenity, sweet chuck! 25

NYM. These be good humours! your honour wins bad humours. [*Exeunt all but* BOY]

BOY. As young as I am, I have observ'd these three swashers. I am boy to them all three: but all they three, though they would serve me, could not be man to me; for, indeed, three such antics do not amount to a man. For Bardolph, he is white-liver'd and red-fac'd; by the means whereof a faces it out, but fights not. For Pistol, he hath a killing tongue and a quiet sword; by the means whereof a breaks words, and keeps whole weapons. For Nym, he hath heard that men of few words are the best men; and therefore he scorns to say his prayers, lest a should be thought a coward: but his few bad words are match'd with as few good deeds; for a never broke any man's head but his own, and that was against a post when he was drunk. They will steal any thing, and call it purchase.

22-25. As prose in Ff. Camb | Exit Ff.
27. [*Exeunt all but* BOY] Globe
31. **antics** | Antiques Ff.

22. **duke**: commander (Lat. *dux*). — **men of mould**: men of earth.
25. **bawcock**: fine fellow. Fr. *beau coq*. Cf. IV, i, 44. — 'Chuck' (corrupted from 'chick') is the term of endearment Macbeth uses to Lady Macbeth after the murder of Duncan, *Macbeth*, III, ii, 45.
29. **swashers**: bullying braggarts. Cf. *As You Like It*, I, iii, 122.
31. **antics**: buffoons. The word is from 'antic,' or 'antique' (Lat. *antiquus*), in the sense of 'old-fashioned,' and so 'odd,' 'fantastic.'
32. **white-liver'd**: cowardly. Cf. *The Merchant of Venice*, III, ii, 86–87: "cowards ... Who, inward search'd, have livers white as milk."
41. **purchase**: acquisition. Thieves' euphemism for 'stolen goods.'

Bardolph stole a lute-case, bore it twelve leagues, and sold it for three half-pence. Nym and Bardolph are sworn brothers in filching; and in Calais they stole a fire-shovel: I knew by that piece of service the men would carry coals. They would have me as familiar with men's pockets as their gloves or their handkerchers: which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing up of wrongs. I must leave them, and seek some better service: their villainy goes against my weak stomach, and therefore I must cast it up. [*Exit*]

Re-enter FLUELLEN, GOWER *following*

GOWER. Captain Fluellen, you must come presently to the mines; the Duke of Gloucester would speak with you.

FLUELLEN. To the mines! tell you the duke, it is not so good to come to the mines; for, look you, the mines is not according to the disciplines of the war: the concavities of it is not sufficient; for, look you, th' athversary — you may discuss unto the duke, look you — is digt himself

44. **Calais** Pope | Callice $F_1F_2F_3$ | Calice F_4. 53. *Re-enter* . . . Steevens | Enter Gower Ff.

43–44. **sworn brothers.** See note on II, i, 11.

45. 'To carry coals' was an Elizabethan slang phrase for 'to do any menial service,' and so, by implication, 'to put up with an affront.' Cf. *Romeo and Juliet*, I, i, 1: "o' my word, we 'll not carry coals."

49. **pocketing up of wrongs**: putting up with insults. Cf. the modern 'pocketing affronts.' 'Wrongs' is here used punningly in the sense of (1) 'insults,' and (2) 'wrong actions,' as in I, ii, 27.

57. The touch of pedantry in Fluellen is delightful.

59. **digt himself**: has dug his own mines. This matter of mining and countermining is from Holinshed:

The duke of Glocester, to whome the order of the siege was committed, made three mines vnder the ground; and, approching to the wals with his

four yard under the countermines: by Cheshu, I think a will plow up all, if there is not better directions.

GOWER. The Duke of Gloucester, to whom the order of the siege is given, is altogether directed by an Irishman, a very valiant gentleman, i' faith.

FLUELLEN. It is Captain Macmorris, is it not?

GOWER. I think it be.

FLUELLEN. By Cheshu, he is an ass, as in the world: I will verify as much in his beard: he has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog.

Enter MACMORRIS *and* CAPTAIN JAMY

GOWER. Here a comes; and the Scots captain, Captain Jamy, with him.

FLUELLEN. Captain Jamy is a marvellous falorous gentleman, that is certain; and of great expedition and knowledge in th' aunchient wars, upon my particular knowledge of his directions: by Cheshu, he will maintain his argument as well as any military man in the world, in the disciplines of the pristine wars of the Romans.

JAMY. I say gud-day, Captain Fluellen.

FLUELLEN. God-den to your worship, good Captain James.

65. FLUELLEN | Welch. Ff (and throughout the scene).

79. JAMY | Scot. Ff (and throughout the scene).

engins and ordinance, would not suffer them within to take anie rest. . . . They with their countermining somwhat disappointed the Englishmen, and came to fight with them hand to hand.

80. **God-den**: good evening. Cf. 'God ye good even,' *As You Like It*, V, i, 16. In *Romeo and Juliet*, I, ii, 58, Quartos and Folios print 'Godgigoden' for 'God give you good even.'

GOWER. How now, Captain Macmorris! have you quit the mines? have the pioners given o'er?

MACMORRIS. By Chrish, la! tish ill done; the work ish give over, the trompet sound the retreat. By my hand, I swear, and my father's soul, the work ish ill done; it ish give over: I would have blow'd up the town, so Chrish save me, la! in an hour: O, tish ill done, tish ill done; by my hand, tish ill done!

FLUELLEN. Captain Macmorris, I beseech you now, will you voutsafe me, look you, a few disputations with you, as partly touching or concerning the disciplines of the war, the Roman wars, in the way of argument, look you, and friendly communication; partly to satisfy my opinion, and partly for the satisfaction, look you, of my mind, as touching the direction of the military discipline; that is the point.

JAMY. It sall be vary gud, gud feith, gud captains bath: and I sall quit you with gud leve, as I may pick occasion; that sall I, marry.

MACMORRIS. It is no time to discourse, so Chrish save me: the day is hot, and the weather, and the wars, and the king, and the dukes: it is no time to discourse. The town is beseech'd, and the trumpet calls us to the breach; and we talk, and, be Chrish, do nothing: 'tis shame for us all:

84. MACMORRIS | Irish. Ff (and throughout the scene).

83. **pioners**: pioneers (old Fr. *peon*, 'foot-soldier'). For the form, cf. 'mutiner,' *Coriolanus*, I, i, 254; 'enginer,' *Hamlet*, III, iv, 206.

99. **quit you with gud leve**: with your permission answer you.

104. **beseech'd**. Probably Captain Macmorris means not that the town is 'besieged,' for the siege has been going on for some time, but that it is summoned or challenged to surrender.

so God sa' me, 't is shame to stand still; it is shame, by my hand: and there is throats to be cut, and works to be done; and there ish nothing done, so Chrish sa' me, la! 108

JAMY. By the mess, ere theise eyes of mine take themselves to slomber, I 'll de gud service, or I 'll lig i' the grund for it; ay, or go to death; and I 'll pay't as valorously as I may, that sall I suerly do, that is the breff and the long. Marry, I wad full fain heard some question 'tween you tway. 114

FLUELLEN. Captain Macmorris, I think, look you, under your correction, there is not many of your nation —

MACMORRIS. Of my nation! What ish my nation? Ish a villain, and a bastard, and a knave, and a rascal? What ish my nation? Who talks of my nation? 119

FLUELLEN. Look you, if you take the matter otherwise than is meant, Captain Macmorris, peradventure I shall think you do not use me with that affability as in discretion you ought to use me, look you; being as good a man as yourself, both in the disciplines of war, and in the derivation of my birth, and in other particularities. 125

MACMORRIS. I do not know you so good a man as myself: so Chrish save me, I will cut off your head.

GOWER. Gentlemen both, you will mistake each other.

JAMY. A! that's a foul fault. [*A parley sounded*]

GOWER. The town sounds a parley. 130

113. heard Ff | hear Camb.
118. rascal? | Rascall. Ff | rascal. Camb Delius | rascal — Clar Globe.
129. A! | A, Ff | Au, Hanmer. — [*A parley sounded*] Rowe | A parley Ff.

110–111. **lig i' the grund**: lie on the ground.

112–113. **the breff and the long**: the long and the short of it.

113. **question**: talk, conversation. Cf. *King Lear*, IV, iii, 26; *As You Like It*, III, iv, 39; *Julius Cæsar*, IV, iii, 165.

FLUELLEN. Captain Macmorris, when there is more better opportunity to be requir'd, look you, I will be so bold as to tell you I know the disciplines of war; and there is an end. [*Exeunt*]

SCENE III. *The same. Before the gates*

The GOVERNOR *and some* Citizens *on the walls; the English forces below. Enter* KING HENRY *and his train*

KING HENRY. How yet resolves the governor of the town?
This is the latest parle we will admit:
Therefore to our best mercy give yourselves;
Or, like to men proud of destruction,
Defy us to our worst: for, as I am a soldier,
A name that, in my thoughts, becomes me best,
If I begin the battery once again,
I will not leave the half-achieved Harfleur
Till in her ashes she lie buried.
The gates of mercy shall be all shut up;
And the flesh'd soldier, rough and hard of heart,
In liberty of bloody hand shall range
With conscience wide as hell; mowing like grass
Your fresh fair virgins and your flow'ring infants.
What is it then to me, if impious war,

134. [*Exeunt*] Rowe | Exit Ff. SCENE III Hanmer | Scene IV Pope | Scene II Dyce. — *The same . . . below* Globe | Ff omit. — *Enter . . . train* | Enter the King and all his Traine before the Gates Ff.
14. **fresh fair** | fresh faire Ff | fresh-fair Steevens Camb.

10. **gates of mercy**. Cf. 'gate of mercy,' *3 Henry VI*, I, iv, 177.
11. **flesh'd**: made fierce, as one who has tasted blood. See note, II, iv, 50. Probably the sense of being seasoned or hardened by acts of cruelty is also involved. Cf. *Richard III*, IV, iii, 6.

Array'd in flames, like to the prince of fiends,
Do, with his smirch'd complexion, all fell feats
Enlink'd to waste and desolation?
What is 't to me, when you yourselves are cause,
If your pure maidens fall into the hand
Of hot and forcing violation?
What rein can hold licentious wickedness
When down the hill he holds his fierce career?
We may as bootless spend our vain command
Upon th' enraged soldiers in their spoil,
As send precepts to the leviathan
To come ashore. Therefore, you men of Harfleur,
Take pity of your town and of your people,
Whiles yet my soldiers are in my command;
Whiles yet the cool and temperate wind of grace
O'erblows the filthy and contagious clouds
Of heady murder, spoil, and villainy.
If not, why, in a moment look to see
The blind and bloody soldier with foul hand
Defile the locks of your shrill-shrieking daughters;
Your fathers taken by the silver beards,
And their most reverend heads dash'd to the walls;
Your naked infants spitted upon pikes,
Whiles the mad mothers with their howls confus'd
Do break the clouds, as did the wives of Jewry

26-27. **As...ashore** | one line in Ff. headdy F_2 | deadly Steevens.
32. **heady** F_3F_4 | headly F_1 | 35. **Defile** Rowe | Desire Ff.

26. **precepts**: legal summons. Accented here on second syllable.
28. Shakespeare has both 'take pity of' and 'take pity on.'
31. **O'erblows**: blows away. Cf. *Richard II*, III, ii, 190.
32. **heady**: violent, impetuous. Cf. 'heady currance,' I, i, 34.

At Herod's bloody-hunting slaughtermen.
What say you? will you yield, and this avoid?
Or, guilty in defence, be thus destroy'd?

GOVERNOR. Our expectation hath this day an end:
The Dauphin, whom of succours we entreated,
Returns us, that his powers are yet not ready
To raise so great a siege. Therefore, great king,
We yield our town and lives to thy soft mercy.
Enter our gates; dispose of us and ours;
For we no longer are defensible.

KING HENRY. Open your gates. Come, uncle Exeter,
Go you and enter Harfleur; there remain,
And fortify it strongly 'gainst the French:
Use mercy to them all. For us, dear uncle,
The winter coming on, and sickness growing
Upon our soldiers, we 'll retire to Calais.
To-night in Harfleur will we be your guest;
To-morrow for the march are we addrest.

[*Flourish. The* KING *and his train enter the town*]

43. After this line Ff have *Enter Governour.*
45. **succours** Ff | succour Qq.
46. **yet not** Ff | not yet Qq.
47. **great** Ff | dread Qq.
58. [*Flourish . . . enter the town*] Globe Camb | Flourish, and enter the Towne Ff.

41. The Massacre of the Innocents was one of the most famous incidents represented in the old miracle plays.

45–49. "To whome the Dolphin answered, that the kings power was not yet assembled in such number as was convenient to raise so great a siege. This answer being brought unto the capteins within the towne, they rendered it up to the king of England, after that the third daie was expired." — Holinshed.

50. **defensible**: capable of being defended. Active form with passive sense. Cf. *2 Henry IV*, II, iii, 38.

55. "The dead time of the winter approached." — Holinshed.

SCENE IV. *The* FRENCH KING'S *palace*

Enter KATHARINE *and* ALICE

KATHARINE. Alice, tu as été en Angleterre, et tu parles bien le langage.

ALICE. Un peu, madame.

KATHARINE. Je te prie, m'enseignez ; il faut que j'apprenne à parler. Comment appelez-vous la main en Anglois?

ALICE. La main? elle est appelée de hand.

KATHARINE. De hand. Et les doigts?

ALICE. Les doigts? ma foi, j'oublie les doigts ; mais je me souviendrai. Les doigts? je pense qu'ils sont appelés de fingres ; oui, de fingres.

KATHARINE. La main, de hand ; les doigts, de fingres. Je pense que je suis le bon écolier ; j'ai gagné deux mots d'Anglois vitement. Comment appelez-vous les ongles?

SCENE IV Capell | Scene V Pope | Scene III Dyce.
The FRENCH KING'S *palace* Globe | The French Court Theobald | Roan. A Room in the Palace Capell | Ff omit.

Enter KATHARINE *and* ALICE | Enter Katherine Ff | Enter K. and Alice Qq.

1. **parles bien** Warburton | bien parlas F1 | parte fort bon Qq.

SCENE IV. Hanmer and many modern editors reject this scene as not Shakespeare's. Its dramatic purpose is not very obvious, though to a certain extent it prepares for the courtship scene in the last act of the play. There is something of humour, too, in the compliments Alice bestows upon the princess in assuring her that she speaks English as well as the English themselves. And there is still more of humor implied in the act of thus preparing a conquest of France by introducing a French princess learning to speak English.

Enter KATHARINE. Katharine was the daughter of Charles VI and Isabel the Queen. She was married to Henry V and became the mother of Henry VI. After Henry V's death she married a Welsh gentleman, Owen Tudor, and their son, Edmund Tudor, was the father of Henry VII, the founder of the Tudor dynasty.

ALICE. Les ongles? nous les appelons de nails.

KATHARINE. De nails. Ecoutez; dites-moi, si je parle bien: de hand, de fingres, et de nails.

ALICE. C'est bien dit, madame; il est fort bon Anglois.

KATHARINE. Dites-moi l'Anglois pour le bras.

ALICE. De arm, madame.

KATHARINE. Et le coude?

ALICE. De elbow.

KATHARINE. De elbow. Je m'en fais la répétition de tous les mots que vous m'avez appris dès à présent.

ALICE. Il est trop difficile, madame, comme je pense.

KATHARINE. Excusez-moi, Alice; écoutez: de hand, de fingres, de nails, de arm, de bilbow.

ALICE. De elbow, madame.

KATHARINE. O Seigneur Dieu, je m'en oublie! de elbow. Comment appelez-vous le col?

ALICE. De neck, madame.

KATHARINE. De nick. Et le menton?

ALICE. De chin.

KATHARINE. De sin. Le col, de nick; le menton, de sin.

ALICE. Oui. Sauf votre honneur, en vérité, vous prononcez les mots aussi droit que les natifs d'Angleterre.

KATHARINE. Je ne doute point d'apprendre, par la grace de Dieu, et en peu de temps.

ALICE. N'avez-vous pas déjà oublié ce que je vous ai enseigné?

KATHARINE. Non, je réciterai à vous promptement: de hand, de fingres, de mails, —

14. **nous** Globe Camb | Ff omit.
18. **l'Anglois pour** F_1 | en Anglois $F_2F_3F_4$.
30. **neck** | Nick F_1.
31, 33, 45. **nick** F_1 | Neck $F_2F_3F_4$.
38. **pas déjà** | y desia Ff.
41. **de mails** | de Maylees F_1.

ALICE. De nails, madame.

KATHARINE. De nails, de arm, de ilbow.

ALICE. Sauf votre honneur, de elbow.

KATHARINE. Ainsi dis-je; de elbow, de nick, et de sin. Comment appelez-vous le pied et la robe? 46

ALICE. De foot, madame; et de coun.

KATHARINE. De foot et de coun! O Seigneur Dieu! ce sont mots de son mauvais, corruptible, gros, et impudique, et non pour les dames d'honneur d'user: je ne voudrais prononcer ces mots devant les seigneurs de France pour tout le monde. Foh! le foot et le coun! Néanmoins, je réciterai une autre fois ma leçon ensemble: de hand, de fingres, de nails, de arm, de elbow, de nick, de sin, de foot, de coun. 55

ALICE. Excellent, madame!

KATHARINE. C'est assez pour une fois: allons-nous à dîner. [*Exeunt*]

SCENE V. *The same*

Enter the KING OF FRANCE, *the* DAUPHIN, *the* DUKE OF BOURBON, *the* CONSTABLE OF FRANCE, *and others*

FRENCH KING. 'T is certain he hath pass'd the river Somme.

CONSTABLE. And if he be not fought withal, my lord,

52. **Foh!** | fo F_1 | il faut $F_2F_3F_4$. | Scene IV Hanmer.
58. [*Exeunt*] Exit Ff. *Enter . . . and others* Theobald
SCENE V Capell | Scene VI Pope | Ff omit *the* DUKE OF BOURBON.

Enter . . . DUKE OF BOURBON. He was maternal uncle of Charles VI. Taken prisoner at Agincourt, he died in England.

1–2. Holinshed thus describes the attitude of the French king:

The French king being at Rone, and hearing that king Henrie was passed the riuer of Some, was much displeased therewith, and assembling

Let us not live in France; let us quit all,
And give our vineyards to a barbarous people.

DAUPHIN. O Dieu vivant! shall a few sprays of us,
The emptying of our fathers' luxury,
Our scions, put in wild and savage stock,
Spirt up so suddenly into the clouds,
And overlook their grafters?

BOURBON. Normans, but bastard Normans, Norman bastards!
Mort de ma vie! if they march along
Unfought withal, but I will sell my dukedom,

7. scions | Syens Ff. 10, 32. BOURBON | Bour. Theobald | Bur. Qq | Brit. Ff.

his councell, to the number of fiue and thirtie, asked their aduise what was to be doone. There was amongst these fiue and thirtie, his sonne the Dolphin, calling himselfe king of Sicill; the dukes of Berrie and Britaine, the earl of Pontieu the kings yoongest sonne, and other high estates. At length thirtie of them agreed that the Englishmen should not depart unfought withall, and fiue were of a contrarie opinion, but the greater number ruled.

5. **sprays**: off-shoots. The reference is to William the Conqueror (illegitimate) and his Norman followers.

7–9. Cf. *The Winter's Tale*, IV, iv, 92–95. — **scions**: cuttings. The Folio spelling, 'syen,' is etymologically more correct than 'scion.' Cf. the intrusion of the letter 'c' in 'scythe,' which should be 'sythe' or 'sithe.' See Skeat.

10. In the Folios this speech, and that beginning at line 32, are given to 'Brit.' But the Duke of Britaine does not appear elsewhere in the play, and Theobald was undoubtedly right in assigning these speeches to Bourbon. In the Quartos 'Bur.' is prefixed to the first speech; the second is omitted. "In Holinshed (p. 1077, ed. 1577), the Dukes of Berry and Britaine are mentioned as belonging to the French king's council, and not the Duke of Bourbon. Shakespeare probably first intended to introduce the Duke of Britaine, and then changed his mind but forgot to substitute *Bour.* for *Brit.* before the two speeches." — Camb.

To buy a slobbery and a dirty farm
In that nook-shotten isle of Albion.

CONSTABLE. Dieu de batailles! whence have they this mettle?
Is not their climate foggy, raw, and dull;
On whom, as in despite, the sun looks pale,
Killing their fruit with frowns? Can sodden water,
A drench for sur-rein'd jades, their barley-broth,
Decoct their cold blood to such valiant heat?
And shall our quick blood, spirited with wine,
Seem frosty? O, for honour of our land,
Let us not hang like roping icicles
Upon our houses' thatch, whiles a more frosty people
Sweat drops of gallant youth in our rich fields! —
Poor we may call them in their native lords!

DAUPHIN. By faith and honour,
Our madams mock at us, and plainly say
Our mettle is bred out and they will give
Their bodies to the lust of English youth,

13. **slobbery** | slobbry Ff | foggy Qq Pope. — **dirty** | durtie F_1.
14. **nook-shotten** Ff | short nooke Qq | hook-shotten Rowe | short, nooky Pope.
23. **roping** Ff | frozen Qq.
25. **gallant youth** Ff | youthful blood Qq | gallant blood Pope.
26. **we may** $F_2F_3F_4$ | we F_1.

14. **nook-shotten**. Either (1) 'thrust into a corner, away from the rest of the world' (Knight); or (2) 'shooting into capes, promontories, and nooks of land.' The latter gives the very figure of Great Britain. Marlowe has the expression 'blood-shotten.'

19. **sur-rein'd**: over-ridden. It was common to give over-ridden or sick horses a 'mash' of ground malt and hot water mixed. — **barley-broth**. A contemptuous description of beer or ale by a "native of a rich wine-producing country." — Verity.

23. **roping**: hanging down like ropes. "Then isycles hung roping down." — Golding's *Ovid* (1565–1575).

To new-store France with bastard warriors.

BOURBON. They bid us to the English dancing-schools,
And teach lavoltas high and swift corantos;
Saying our grace is only in our heels,
And that we are most lofty runaways.

FRENCH KING. Where is Montjoy the herald? speed him hence;
Let him greet England with our sharp defiance.
Up, princes! and, with spirit of honour edg'd
More sharper than your swords, hie to the field:
Charles Delabreth, high constable of France;
You Dukes of Orleans, Bourbon, and of Berri,
Alençon, Brabant, Bar, and Burgundy;
Jaques Chatillon, Rambures, Vaudemont,
Beaumont, Grandpré, Roussi, and Fauconberg,
Foix, Lestrale, Bouciqualt, and Charolois;
High dukes, great princes, barons, lords, and knights,
For your great seats now quit you of great shames.
Bar Harry England, that sweeps through our land

33. **corantos** Johnson | Carranto's Ff.
42. **Burgundy** | Burgonie Ff.
43. **Vaudemont** | Vandemont F_1.
44. **Fauconberg** Capell (Holinshed) | Faulcon-bridge Ff.
45. **Foix** Capell | Loys Ff.—**Bouciqualt** Theobald | Bouciquall Ff.—**Charolois** Capell | Charaloyes $F_1F_2F_3$ | Charaloys F_4.
46. **knights** Pope (Theobald's conj.) | Kings Ff.

33. The 'lavolta' (Ital. *la volta*, 'the whirl') and the 'coranto' (Fr. *courante*, Ital. *coranta*, 'running dance,' 'gallop') were quick, lively dances, picturesquely described by Sir John Davies in his *Orchestra, or a Poeme of Dancing*, 1596. Cf. *Troilus and Cressida*, IV, iv, 88; *All's Well that Ends Well*, II, iii, 49; *Twelfth Night*, I, iii, 137.

39. For the doubling of comparatives, see Abbott, § 11.

40. **Delabreth**: D'Albret. Shakespeare follows Holinshed.

47. **For your great seats**: because of your exalted positions.—**quit you**: exonerate yourselves. Cf. II, ii, 166.

With pennons painted in the blood of Harfleur:
Rush on his host, as doth the melted snow
Upon the valleys, whose low vassal seat
The Alps doth spit and void his rheum upon:
Go down upon him, — you have power enough, —
And in a captive chariot into Rouen
Bring him our prisoner.

CONSTABLE. This becomes the great.
Sorry am I his numbers are so few,
His soldiers sick, and famish'd in their march;
For I am sure, when he shall see our army,
He 'll drop his heart into the sink of fear,
And for achievement offer us his ransom.

FRENCH KING. Therefore, lord constable, haste on Montjoy;
And let him say to England that we send
To know what willing ransom he will give.
Prince Dauphin, you shall stay with us in Rouen.

DAUPHIN. Not so, I do beseech your majesty.

FRENCH KING. Be patient; for you shall remain with us.
Now forth, lord constable and princes all,
And quickly bring us word of England's fall. [*Exeunt*]

54, 64. **Rouen** Malone | Rone Qq | Roan Ff.

52. **void his rheum.** Cf. *The Merchant of Venice*, I, iii, 118.

53–55. "Meanwhile the French nobles deuised a chariot, wherein they might triumphantlie conueie the king captiue to the citie of Paris." — Holinshed.

54. **Rouen.** The Folio spelling 'Roan' (cf. 'Rone' of the Quartos and Holinshed in quotation above, lines 1–2) probably represents the Elizabethan pronunciation and suits the rhythm of the verse.

60. Instead of achieving a victory over us, make a proposal to buy himself off with a ransom.

Scene VI. *The English camp in Picardy*

Enter Gower *and* Fluellen, *meeting*

Gower. How now, Captain Fluellen! come you from the bridge?

Fluellen. I assure you, there is very excellent services committed at the bridge.

Gower. Is the Duke of Exeter safe? 5

Fluellen. The Duke of Exeter is as magnanimous as Agamemnon; and a man that I love and honour with my soul, and my heart, and my duty, and my life, and my living, and my uttermost power: he is not — God be praised and blessed! — any hurt in the world; but keeps the bridge most valiantly, with excellent discipline. There is an auncient lieutenant there at the pridge, — I think in my very conscience he is as valiant a man as Mark Antony; and he is a man of no estimation in the world; but I did see him do as gallant service. 15

Scene VI Capell | Scene VII Pope | Scene V Hanmer. — *The English . . . Picardy* Malone | The English Camp Theobald | Ff omit.

Enter . . . meeting Capell | Enter Captaines, English and Welch, Gower and Fluellen F_1F_2.

8. life Qq Rowe Globe | liue Ff.

1–4. Holinshed's description of the keeping of the bridge:

The king of England (hearing that the Frenchmen approched, and that there was an other riuer for him to passe with his armie by a bridge, and doubting least if the same bridge should be broken, it would be greatlie to his hinderance,) appointed certeine capteins with their bands, to go thither with all speed before him, and to take possession thereof, and so to keepe it, till his comming thither. Those that were sent, finding the Frenchmen busie to breake downe their bridge, assailed them so vigorouslie, that they discomfited them, and took and slue them; and so the bridge was preserued till the king came, and passed the riuer with his whole armie.

11–12. **auncient lieutenant.** See note on II, i, 3.

GOWER. What do you call him?

FLUELLEN. He is call'd Aunchient Pistol.

GOWER. I know him not.

Enter PISTOL

FLUELLEN. Here is the man.

PISTOL. Captain, I thee beseech to do me favours:
The Duke of Exeter doth love thee well. 21

FLUELLEN. Ay, I praise God; and I have merited some love at his hands.

PISTOL. Bardolph, a soldier, firm and sound of heart,
And of buxom valour, hath, by cruel fate, 25
And giddy Fortune's furious fickle wheel,
That goddess blind,
That stands upon the rolling, restless stone —

FLUELLEN. By your patience, Aunchient Pistol. Fortune is painted blind, with a muffler afore his eyes, to signify to you that Fortune is blind; and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation: and her foot, look you, is fix'd upon a spherical stone, which rolls, and rolls, and rolls. In good truth, the poet makes a most excellent description of it: Fortune is an excellent moral. 37

20-21; 24-28. Prose in Ff. 30. his Ff | her Qq Rowe Globe.

25. **buxom**. The Middle English *buhsum* ('bough-some,' i.e. easily bent) means 'pliant,' 'obedient.' From this sense came 'unresisting' (cf. Milton's and Dryden's 'buxom air'), and so 'good-natured,' and, in a physical sense, 'plump and comely.'

30. **his**. Most modern editors alter this to 'her.' "But the mistake was no doubt intended, confusions of pronoun gender being constant in Welsh-English." — Herford.

PISTOL. Fortune is Bardolph's foe, and frowns on him;
For he hath stolen a pax, and hanged must a be,
A damned death!
Let gallows gape for dog; let man go free,
And let not hemp his windpipe suffocate:
But Exeter hath given the doom of death
For pax of little price.
Therefore, go speak; the duke will hear thy voice;
And let not Bardolph's vital thread be cut
With edge of penny cord and vile reproach:
Speak, captain, for his life, and I will thee requite.

FLUELLEN. Aunchient Pistol, I do partly understand your meaning.

PISTOL. Why, then rejoice therefore.

FLUELLEN. Certainly, aunchient, it is not a thing to rejoice at: for if, look you, he were my brother, I would desire the duke to use his good pleasure, and put him to execution; for discipline ought to be us'd.

38-48. Prose in Ff.

38. "The first line of Pistol's speech . . . conveys an allusion to the famous old ballad, 'Fortune my Foe,' which begins, 'Fortune my foe, why dost thou frown on me?'" — Staunton.

39. Another Alexandrine or iambic hexameter line. Such lines occur frequently in moral plays and old plays generally. "A souldiour tooke a pix out of a church, for which he was apprehended, and the king not once remooued[1] till the box was restored, and the offendor strangled." — Holinshed. For 'pix' in this passage Shakespeare substitutes 'pax,' which gives occasion for the equivoque in line 44. A 'pix' ('pyx') is the box in which the host or consecrated wafer is preserved; a 'pax' was a small piece of metal or wood, bearing a picture of Christ or of the Crucifixion, "solemnly tendred to all people to kiss." — Fuller.

[1] left the place.

PISTOL. Die and be damn'd ! and figo for thy friendship !

FLUELLEN. It is well.

PISTOL. The fig of Spain ! [*Exit*]

FLUELLEN. Very good.

GOWER. Why, this is an arrant counterfeit rascal; I remember him now, a cutpurse.

FLUELLEN. I 'll assure you, a utter'd as prave words at the pridge as you shall see in a summer's day. But it is very well; what he has spoke to me, that is well, I warrant you, when time is serve.

GOWER. Why, 't is a gull, a fool, a rogue, that now and then goes to the wars, to grace himself at his return into London under the form of a soldier. And such fellows are perfect in the great commanders' names: and they will learn you by rote where services were done; at such and such a sconce, at such a breach, at such a convoy; who came off bravely, who was shot, who disgrac'd, what terms the enemy stood on; and this they con perfectly in the

69. **perfect** Qq Rowe | perfit Ff. 73. **perfectly** Qq Rowe | perfitly Ff.

56. **figo**. This is the Spanish for 'fig,' used as a term of contempt. In *The Merry Wives of Windsor*, I, iii, 33, we have the Italian form *fico*: "'Steal!' foh! a fico for the phrase!"

58. 'The fig of Spain!' is probably but a variation on 'figo' in line 56, but Steevens reads here a sinister allusion to a Spanish custom of giving poisoned figs to an enemy.

71. **sconce**: earthwork, fortification. Cf. German *schanze*. The word is probably adapted from Old Fr. *esconse* (Lat. *absconsa*, *abscondo*), 'hiding-place,' whence 'ensconce.' 'Sconce' is also applied to a helmet (punningly in *The Comedy of Errors*, II, ii, 37), colloquially to the head itself (cf. *Hamlet*, V, i, 110). 'Sconce' also means 'lantern' and 'brass candlestick in the form of a bracket.'

73. **stood on**: insisted upon. — **con**: learn by heart. For the interesting history of this word, see Murray.

phrase of war, which they trick up with new-tun'd oaths: and what a beard of the general's cut and a horrid suit of the camp will do among foaming bottles and ale-wash'd wits, is wonderful to be thought on. But you must learn to know such slanders of the age, or else you may be marvellously mistook. 79

FLUELLEN. I tell you what, Captain Gower; I do perceive he is not the man that he would gladly make show to the world he is: if I find a hole in his coat, I will tell him my mind. [*Drum heard*] Hark you, the king is coming, and I must speak with him from the pridge.

Drum and colours. Enter KING HENRY, GLOUCESTER, *and* Soldiers

God pless your majesty! 85

KING HENRY. How now, Fluellen! cam'st thou from the bridge?

74. new-tun'd | new-turned Pope | new-coined Collier.
75. suit | sute Ff | shout Qq Capell.
83. [*Drum heard*] Capell.
85. Scene VIII Pope | Scene VI Hanmer. — *Drum and colours* Ff. — *Enter* KING . . . *and* Soldiers Malone | Enter the King and his poore Souldiers Ff.

74. new-tun'd: of a new tune, new-fangled.

75. beard of the general's cut. The Elizabethans were very particular about the cut of their beards. Certain ranks and callings had their appropriate style. Cf. *As You Like It*, V, iv, 73–75. — 'Suit' was pronounced 'shoot' in the sixteenth century. Cf. the Quarto reading 'shout.' In *Love's Labour's Lost*, IV, i, 109, there is a pun on 'suitor' and 'shooter.'

78. slanders of: scandals to. Nothing would be more common in the Elizabethan time than such blustering braggarts as Pistol. They are the subject of much excellent satire. Cf. Captain Bobadil in Jonson's *Every Man in His Humour*.

84. from: as one who has just come with news from.

FLUELLEN. Ay, so please your majesty. The Duke of Exeter has very gallantly maintain'd the pridge: the French is gone off, look you; and there is gallant and most prave passages: marry, th' athversary was have possession of the pridge; but he is enforc'd to retire, and the Duke of Exeter is master of the pridge: I can tell your majesty, the duke is a prave man.

KING HENRY. What men have you lost, Fluellen? 95

FLUELLEN. The perdition of th' athversary hath been very great, reasonable great: marry, for my part, I think the duke hath lost never a man, but one that is like to be executed for robbing a church, one Bardolph, if your majesty know the man: his face is all bubukles, and whelks, and knobs, and flames o' fire; and his lips blows at his nose, and it is like a coal of fire, sometimes plue and sometimes red; but his nose is executed, and his fire 's out. 103

KING HENRY. We would have all such offenders so cut off: and we give express charge that, in our marches through the country, there be nothing compell'd from the villages, nothing taken but paid for, none of the French upbraided or abus'd in disdainful language; for when lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner. 110

100. **bubukles** Ff | pumples Qq. 108. **lenity** Qq Rowe | Leuitie F_1 | Levity $F_2F_3F_4$.
104-110. As verse in Qq Pope.

100. **bubukles**. "A confusion of 'bubo' and 'carbuncle' (put into the mouth of Fluellen)." — Murray. — **whelks**: pustules. A diminutive of 'wheal.' Cf. Chaucer's description of the Somnour in The Prologue, *The Canterbury Tales:*

> That hadde a fyr-reed cherubinnes face . . .
> That him mighte helpen of his whelkes whyte,
> Nor of the knobbes sittinge on his cheke

Tucket. Enter MONTJOY

MONTJOY. You know me by my habit.

KING HENRY. Well then I know thee: what shall I know of thee?

MONTJOY. My master's mind.

KING HENRY. Unfold it.

MONTJOY. Thus says my king: Say thou to Harry of England: Though we seem'd dead, we did but sleep; advantage is a better soldier than rashness. Tell him, we could have rebuk'd him at Harfleur, but that we thought not good to bruise an injury till it were full ripe: now we speak upon our cue, and our voice is imperial. England shall repent his folly, see his weakness, and admire our sufferance. Bid him therefore consider of his ransom; which must proportion the losses we have borne, the subjects we have lost, the disgrace we have digested; which, in weight to re-answer, his pettiness would bow under. For our losses, his exchequer is too poor; for the effusion of our blood, the muster of his kingdom too faint a number; and, for

116-133. Pope prints as verse. 121. cue | kue Qq | Q. Ff.

111. *Tucket:* a peculiar series of notes on a trumpet, "which beinge hearde simply of itselfe, without addition, commands nothing but marching after the leader." — Markham. Probably the word is from the Ital. *toccata*. — **habit**: dress. He refers to his richly emblazoned tabard, or herald's coat, which, by the laws of war, insured his safety even among foes.

120. The implied image is of a boil or tumor, which is best let alone till it has come to a head.

121. **upon our cue**: at the proper moment. "This phrase the authour learned among players, and has imparted it to kings." — Johnson. See Murray for theories of the etymology of 'cue.'

our disgrace, his own person, kneeling at our feet, but a weak and worthless satisfaction. To this add defiance: and tell him, for conclusion, he hath betray'd his followers, whose condemnation is pronounc'd. So far my king and master; so much my office.

KING HENRY. What is thy name? I know thy quality.

MONTJOY. Montjoy.

KING HENRY. Thou dost thy office fairly. Turn thee back,
And tell thy king, I do not seek him now;
But could be willing to march on to Calais
Without impeachment: for, to say the sooth,
Though 't is no wisdom to confess so much
Unto an enemy of craft and vantage,
My people are with sickness much enfeebled;
My numbers lessen'd; and those few I have,
Almost no better than so many French;
Who when they were in health, I tell thee, herald,
I thought upon one pair of English legs
Did march three Frenchmen. Yet, forgive me, God,
That I do brag thus! This your air of France
Hath blown that vice in mè; I must repent.
Go, therefore, tell thy master here I am;

138. **Calais** Rowe | Callice F1. 145. **health** Ff | heart Qq.

135. **Montjoy.** Properly the title of the chief herald of France.

139. **impeachment**: hindrance, impediment. Fr. *empêchement*.

141. An enemy both cunning in arts of strategy and having the advantage in ground and numbers. A sarcastic echo of Montjoy's "advantage is a better soldier than rashness."

149. **blown that vice in me**: puffed me up with that vice. The next scene illustrates the vanity and boastfulness of the French.

My ransom is this frail and worthless trunk,
My army but a weak and sickly guard:
Yet, God before, tell him we will come on,
Though France himself and such another neighbour
Stand in our way. There 's for thy labour, Montjoy.
Go, bid thy master well advise himself:
If we may pass, we will; if we be hinder'd,
We shall your tawny ground with your red blood
Discolour: and so, Montjoy, fare you well.
The sum of all our answer is but this:
We would not seek a battle, as we are;
Nor, as we are, we say we will not shun it:
So tell your master.

MONTJOY. I shall deliver so. Thanks to your highness.
[*Exit*]

GLOUCESTER. I hope they will not come upon us now.

KING HENRY. We are in God's hand, brother, not in theirs.

March to the bridge; it now draws toward night:
Beyond the river we 'll encamp ourselves;
And on to-morrow bid them march away. [*Exeunt*]

164. [*Exit*] Rowe | Ff omit.

153. **God before**: God being our guide. Cf. line 166; I, ii, 307.

155. "When he had thus answered the herald, he gaue him a princelie reward, and licence to depart." — Holinshed.

156. **advise himself**: think the matter over, reflect. Fr. *s'aviser*.

157–159. Henry's answer is as follows in Holinshed:

Mine intent is to doo as it pleaseth God, I will not seeke your maister at this time; but if he or his seeke me, I will meet with them God willing. If anie of your nation attempt once to stop me in my iournie now towards Calis, at their jeopardie be it; and yet wish I not anie of you so vnaduised, as to be the occasion that I die your tawnie ground with your red bloud.

SCENE VII. *The French camp, near Agincourt*

Enter the CONSTABLE OF FRANCE, *the* LORD RAMBURES, ORLEANS, DAUPHIN, *with others*

CONSTABLE. Tut! I have the best armour of the world. Would it were day!

ORLEANS. You have an excellent armour; but let my horse have his due.

CONSTABLE. It is the best horse of Europe.

ORLEANS. Will it never be morning?

DAUPHIN. My Lord of Orleans, and my lord high constable, you talk of horse and armour?

ORLEANS. You are as well provided of both as any prince in the world.

DAUPHIN. What a long night is this! I will not change my horse with any that treads but on four pasterns. Ça, ha! he bounds from the earth, as if his entrails were hairs; le cheval volant, the Pegasus, chez les narines de feu! When

SCENE VII Hanmer | Scene IX Pope | Scene VI Dyce. — *The French . . . Agincourt* Theobald | Ff omit.
8. armour? Ff | armour, — Capell.
12. pasterns $F_2F_3F_4$ | postures F_1. — **Ça, ha!** Theobald | ch' ha Ff.
14. chez Theobald | ches Ff | qu'il a Rowe | qui a Capell.

Enter the CONSTABLE OF FRANCE. . . . "The cheefe leaders of the French host were these: the constable of France, the marshall, the admerall, the lord Rambures, maister of the crosbowes, and others of the French nobilitie." — Holinshed. The Dauphin was not present at the battle of Agincourt (cf. III, v, 62) and the Quartos, more historically accurate than the Folios, omit him from this scene, assigning his speeches to Bourbon.

13. hairs. Tennis-balls were stuffed with hair. This is alluded to humorously in *Much Ado About Nothing*, III, ii, 47.

13–14. le cheval volant: the flying horse. — **chez les narines de feu:** with nostrils breathing fire. An incorrect use of 'chez.'

I bestride him, I soar, I am a hawk: he trots the air; the earth sings when he touches it; the basest horn of his hoof is more musical than the pipe of Hermes. 17

ORLEANS. He 's of the colour of the nutmeg.

DAUPHIN. And of the heat of the ginger. It is a beast for Perseus: he is pure air and fire; and the dull elements of earth and water never appear in him, but only in patient stillness while his rider mounts him: he is, indeed, a horse; and all other jades you may call beasts. 23

CONSTABLE. Indeed, my lord, it is a most absolute and excellent horse.

DAUPHIN. It is the prince of palfreys; his neigh is like the bidding of a monarch, and his countenance enforces homage.

ORLEANS. No more, cousin. 28

DAUPHIN. Nay, the man hath no wit that cannot, from the rising of the lark to the lodging of the lamb, vary deserv'd praise on my palfrey: it is a theme as fluent as the sea; turn the sands into eloquent tongues, and my horse is argument for them all: 't is a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on; and for the world, familiar to us and unknown, to lay apart their particular functions, and wonder at him. I once writ a sonnet in his praise, and began thus: 'Wonder of nature,' — 37

20–21. Shakespeare has many allusions to the mediæval doctrine of the four elements, earth, water, air, and fire, a right proportion of which was supposed to be the principle of all excellence in nature. The finer natures had a preponderance of air and of fire. Cf. *Antony and Cleopatra*, V, ii, 292–293; *Twelfth Night*, II, iii, 9–10, etc.

23. 'Jade,' as applied to a horse, is usually a term of contempt, but occasionally, as here, it is used without any depreciatory sense. Cf. 'yaud' for 'horse' still often heard in the north of England.

24. **absolute**: perfect. Cf. *Measure for Measure*, V, i, 54.

ORLEANS. I have heard a sonnet begin so to one's mistress.

DAUPHIN. Then did they imitate that which I compos'd to my courser; for my horse is my mistress.

ORLEANS. Your mistress bears well.

DAUPHIN. Me well; which is the prescript praise and perfection of a good and particular mistress.

CONSTABLE. Nay, for methought yesterday your mistress shrewdly shook your back.

DAUPHIN. So, perhaps, did yours.

CONSTABLE. Mine was not bridled.

DAUPHIN. O, then, belike she was old and gentle; and you rode, like a kern of Ireland, your French hose off, and in your strait strossers.

CONSTABLE. You have good judgment in horsemanship.

DAUPHIN. Be warn'd by me, then: they that ride so, and

44. **Nay, for** Ff | Ma foy Qq Steevens.

49. **kern**: boor, peasant. Probably the word means 'light-armed foot-soldier,' as in *Macbeth*, I, ii, 13, and as such soldiers were usually from the poorer classes among the 'wild Irish,' the word came to have the meaning it has here. It was also applied to the Scottish Highlanders, as, collectively, in Elspeth's song in *The Antiquary:*

> My horse shall ride through ranks sae rude
> As through the moorland fern,
> Then ne'er let the gentle Norman blude
> Grow cauld for Highland kerne.

Cf. *2 Henry VI*, IV, ix, 26; *Richard II*, II, i, 156. — **French hose**: loose, wide breeches. "The common french-hose (as they list to call them) contayneth length, breadth, and sideness sufficient, and is made very round." — *The Anatomie of Abuses*. Cf. *Macbeth*, II, iii, 16; *The Merchant of Venice*, I, ii, 79–81.

50. **strait strossers**: tight trousers. This is of course a humorous reference to the bare legs of the Irish kerns who "wear no Breeches, any more than the Scotch Highlanders do." — Theobald.

ride not warily, fall into foul bogs. I had rather have my horse to my mistress.

CONSTABLE. I had as lief have my mistress a jade.

DAUPHIN. I tell thee, constable, my mistress wears his own hair.

CONSTABLE. I could make as true a boast as that, if I had a sow to my mistress.

DAUPHIN. 'Le chien est retourné à son propre vomissement, et la truie lavée au bourbier': thou mak'st use of any thing.

CONSTABLE. Yet do I not use my horse for my mistress; or any such proverb, so little kin to the purpose.

RAMBURES. My lord constable, the armour that I saw in your tent to-night, are those stars or suns upon it?

CONSTABLE. Stars, my lord.

DAUPHIN. Some of them will fall to-morrow, I hope.

CONSTABLE. And yet my sky shall not want.

DAUPHIN. That may be, for you bear a many superfluously, and 't were more honour some were away.

CONSTABLE. Even as your horse bears your praises; who would trot as well, were some of your brags dismounted.

DAUPHIN. Would I were able to load him with his desert! Will it never be day? I will trot to-morrow a mile, and my way shall be pav'd with English faces.

55. lief Capell | liue F_1 | live F_2 | lieve F_3F_4.
56. his Ff | her Qq Pope.
61. et Rowe | est F1. — truie Rowe | leuye Ff.
70. a many | many Pope.

56–57. Shakespeare has many satirical allusions to the custom of wearing false hair, introduced into England in Elizabeth's reign. Cf. *The Merchant of Venice*, III, ii, 88–98; *Love's Labour's Lost*, IV, iii, 259; *Timon of Athens*, IV, iii, 144; *Sonnets*, LXVIII, 5–8.

60–61. 'Le chien . . . bourbier.' *2 Peter*, ii, 22 (Olivetan version).

CONSTABLE. I will not say so, for fear I should be fac'd out of my way: but I would it were morning; for I would fain be about the ears of the English.

RAMBURES. Who will go to hazard with me for twenty prisoners?

CONSTABLE. You must first go yourself to hazard, ere you have them.

DAUPHIN. 'T is midnight; I 'll go arm myself. [*Exit*]

ORLEANS. The Dauphin longs for morning.

RAMBURES. He longs to eat the English.

CONSTABLE. I think he will eat all he kills.

ORLEANS. By the white hand of my lady, he 's a gallant prince.

CONSTABLE. Swear by her foot, that she may tread out the oath.

ORLEANS. He is simply the most active gentleman of France.

CONSTABLE. Doing is activity; and he will still be doing.

ORLEANS. He never did harm, that I heard of.

CONSTABLE. Nor will do none to-morrow: he will keep that good name still.

ORLEANS. I know him to be valiant.

CONSTABLE. I was told that by one that knows him better than you.

ORLEANS. What 's he?

CONSTABLE. Marry, he told me so himself; and he said he car'd not who knew it.

ORLEANS. He needs not; it is no hidden virtue in him.

CONSTABLE. By my faith, sir, but it is; never any body

80. go to hazard with me for: wager with me. Cf. IV, Prologue, 18–19.
87. Cf. Beatrice's flout, *Much Ado About Nothing*, I, i, 42–45.

saw it but his lackey: 't is a hooded valour; and when it appears, it will bate.

ORLEANS. Ill will never said well.

CONSTABLE. I will cap that proverb with 'There is flattery in friendship.'

ORLEANS. And I will take up that with 'Give the devil his due.'

CONSTABLE. Well plac'd: there stands your friend for the devil: have at the very eye of that proverb, with 'A pox of the devil.'

ORLEANS. You are the better at proverbs, by how much 'A fool's bolt is soon shot.'

CONSTABLE. You have shot over.

ORLEANS. 'T is not the first time you were overshot.

Enter a MESSENGER

MESSENGER. My lord high constable, the English lie within fifteen hundred paces of your tents.

CONSTABLE. Who hath measured the ground?

MESSENGER. The Lord Grandpré.

120. Scene X Pope | Scene VIII Hanmer.

106–107. This pun depends upon the equivocal use of 'bate.' When a hawk is unhooded, her first action is to 'bate,' that is, 'beat the wings,' or 'flap the wings' before flying. Cf. *Romeo and Juliet*, III, ii, 14. The Constable insinuates that the Dauphin's courage, when he prepares for encounter, will 'bate,' in the sense of 'abate.'

109. 'Capping' proverbs was a common Elizabethan amusement.

117. **'A fool's bolt is soon shot.'** A common proverb from the thirteenth century to the eighteenth. A 'bolt' was a short, thick, blunt arrow, for shooting near objects, and so requiring little or no skill.

119. **overshot**: beaten in the wit-contest. 'Overshot' was also Elizabethan slang for 'intoxicated.'

CONSTABLE. A valiant and most expert gentleman. Would it were day! Alas, poor Harry of England! he longs not for the dawning as we do.

ORLEANS. What a wretched and peevish fellow is this king of England, to mope with his fat-brain'd followers so far out of his knowledge!

CONSTABLE. If the English had any apprehension, they would run away.

ORLEANS. That they lack; for if their heads had any intellectual armour, they could never wear such heavy head-pieces.

RAMBURES. That island of England breeds very valiant creatures; their mastiffs are of unmatchable courage.

ORLEANS. Foolish curs, that run winking into the mouth of a Russian bear and have their heads crush'd like rotten apples! You may as well say, that 's a valiant flea that dare eat his breakfast on the lip of a lion.

CONSTABLE. Just, just; and the men do sympathize with the mastiffs in robustious and rough coming-on, leaving their wits with their wives: and then give them great meals of beef, and iron and steel, they will eat like wolves, and fight like devils.

127. **peevish**: foolish, thoughtless. Cf. *Comedy of Errors*, IV, i, 93; *Cymbeline*, I, vi, 54; *Richard III*, I, iii, 194. "None of the etymological conjectures hitherto offered are compatible with the sense-history." — Murray.

128. **mope**. Cf. *The Tempest*, V, i, 240. — **fat-brain'd**: stupid. Cf. 'fat-witted' in *1 Henry IV*, I, ii, 2.

130. **apprehension**: mental quickness, perception. Cf. *A Midsummer Night's Dream*, III, ii, 178. But probably the constable uses the word in the double sense of 'intelligence' and 'fear.'

141. **Just, just**: exactly, so. — **sympathize with**: resemble.

ORLEANS. Ay, but these English are shrewdly out of beef.

CONSTABLE. Then shall we find to-morrow they have only stomachs to eat, and none to fight. Now is it time to arm; come, shall we about it? 149

ORLEANS. It is now two o'clock: but, let me see, — by ten
We shall have each a hundred Englishmen. [*Exeunt*]

146. **shrewdly** F_2 | shrowdly F_1. 150. **o'clock** Theobald | a Clock Ff.

147–148. Here, as in *The Merchant of Venice*, III, v, 93, 'stomach' is used in both the literal sense, 'appetite for food,' and the figurative, 'inclination.' Cf. IV, iii, 35.

150. **by ten.** "Betwene nine and ten of the clocke."—Holinshed.

ACT IV

PROLOGUE

Enter CHORUS

CHORUS. Now entertain conjecture of a time
When creeping murmur and the poring dark
Fills the wide vessel of the universe.
From camp to camp, through the foul womb of night,
The hum of either army stilly sounds,
That the fix'd sentinels almost receive
The secret whispers of each other's watch.
Fire answers fire; and through their paly flames
Each battle sees the other's umber'd face:
Steed threatens steed, in high and boastful neighs

ACT IV. PROLOGUE | Actus Tertius Ff | Act III Scene i Rowe. 6. **fix'd sentinels** Johnson | fixt Centinels Ff.

1. **entertain conjecture of**: picture vividly to yourselves.

2. **poring**. "Straining its eyes and yet seeing only the nearest things." — Schmidt. This is an example of transferred epithet. Cf. "the weary and all-watched night," line 38.

6. **That**: so that. — **fix'd**: stationed, remaining at their posts.

9. **battle**: army (cf. 'battalion'). Cf. IV, ii, 54; *Julius Cæsar*, V, i, 4, 16, etc. — **umber'd**. It has been suggested that the faces of the soldiers would appear of an 'umber' color when beheld through the light of midnight fires. Perhaps nothing more is meant than 'brown in shadow.' Cf. *As You Like It*, I, iii, 114. The epithet 'paly flames' is against the other interpretation.

Piercing the night's dull ear; and from the tents,
The armourers, accomplishing the knights,
With busy hammers closing rivets up.
Give dreadful note of preparation:
The country cocks do crow, the clocks do toll,
And the third hour of drowsy morning name.
Proud of their numbers, and secure in soul,
The confident and over-lusty French
Do the low-rated English play at dice;
And chide the cripple tardy-gaited night,
Who, like a foul and ugly witch, doth limp
So tediously away. The poor condemned English,
Like sacrifices, by their watchful fires
Sit patiently and inly ruminate
The morning's danger; and their gesture sad
Investing lank-lean cheeks, and war-worn coats,

16. **morning name.** Steevens (Tyrwhitt conj.) | Morning nam'd, Ff. 20. **cripple tardy-gaited** Capell | creeple-tardy-gated Ff.

13. As Douce has made clear, this does not solely refer to the riveting the plate armor before it was put on, but also to a part when it was on. The top of the cuirass had a little projecting bit of iron that passed through a hole in the bottom of the casque. When both were put on, the armorer presented himself, with his riveting hammer, 'to close the rivet up.'

18–19. "For the capteins had determined before how to diuide the spoile, and the soldiers the night before had plaid the Englishmen at dice." — Holinshed.

25–26. **gesture sad Investing.** The metaphor of a gesture 'investing' cheeks seems rather harsh and strained. But 'gesture,' in the sense of the Latin original, may very well be used of a look, or any form of expression addressed to the eye. And to speak of a 'look' as 'overspreading' or 'covering' the face, is legitimate enough. We have a like figure in *Much Ado About Nothing*, IV, i, 146, "I am so

Presented them unto the gazing moon
So many horrid ghosts. O, now, who will behold
The royal captain of this ruin'd band
Walking from watch to watch, from tent to tent,
Let him cry 'Praise and glory on his head!'
For forth he goes and visits all his host,
Bids them good morrow with a modest smile,
And calls them brothers, friends, and countrymen.
Upon his royal face there is no note
How dread an army hath enrounded him:
Nor doth he dedicate one jot of colour
Unto the weary and all-watched night,
But freshly looks and over-bears attaint
With cheerful semblance and sweet majesty;
That every wretch, pining and pale before,
Beholding him, plucks comfort from his looks:
A largess universal like the sun
His liberal eye doth give to every one,
Thawing cold fear, that mean and gentle all
Behold, as may unworthiness define,
A little touch of Harry in the night.

45. fear, that Ff Globe Delius | fear. Then Theobald. 46. Behold Ff | Unfold Moberly conj. — define, Globe | define. Ff.

attired in wonder"; also, in Sidney's *Astrophel*, "Anger invests the face with a lovely grace." The comma after 'cheeks,' as in the Folio, indicates that 'and' connects 'coats' with 'gesture.'

39. **over-bears attaint**: overcomes the stain of weariness.

45–47. **that mean and . . .** Theobald's emendation has been widely adopted, but the text of the Folios is intelligible, meaning probably, So that all ranks in the English army behold, as far as their unworthy natures admit (or, as I hope our poor actors may be able to represent), a something of Harry, etc.

And so our scene must to the battle fly;
Where — O for pity! — we shall much disgrace
With four or five most vile and ragged foils,
Right ill-dispos'd in brawl ridiculous,
The name of Agincourt. Yet sit and see,
Minding true things by what their mockeries be. [*Exit*]

SCENE I. *The English camp at Agincourt*

Enter KING HENRY, BEDFORD, *and* GLOUCESTER

KING HENRY. Gloucester, 't is true that we are in great danger;
The greater therefore should our courage be.
Good morrow, brother Bedford. God Almighty!
There is some soul of goodness in things evil,
Would men observingly distil it out;
For our bad neighbour makes us early stirrers,
Which is both healthful and good husbandry:
Besides, they are our outward consciences,
And preachers to us all; admonishing
That we should dress us fairly for our end.
Thus may we gather honey from the weed,
And make a moral of the devil himself.

SCENE I Hanmer | Scene II Pope. — *The English . . . Agincourt* Theobald | Ff omit.

Enter KING HENRY . . . | Enter the King . . . Ff.

1. **Gloucester** | Gloster Ff.

50–51. Cf. Ben Jonson's *Every Man in His Humour*, Prologue:

> or, with three rusty swords . . .
> Fight over Yorke and Lancasters long jarres.

53. **Minding**: calling to mind. — **mockeries**: poor representations.

10. **dress us**: prepare ourselves. From Fr. *dresser*, 'to direct.'

Enter ERPINGHAM

Good morrow, old Sir Thomas Erpingham:
A good soft pillow for that good white head
Were better than a churlish turf of France.
ERPINGHAM. Not so, my liege: this lodging likes me better,
Since I may say 'Now lie I like a king.'
KING HENRY. 'T is good for men to love their present pains
Upon example; so the spirit is eas'd:
And, when the mind is quicken'd, out of doubt
The organs, though defunct and dead before,
Break up their drowsy grave, and newly move
With casted slough and fresh legerity.
Lend me thy cloak, Sir Thomas. Brothers both,
Commend me to the princes in our camp;
Do my good morrow to them; and anon
Desire them all to my pavilion.
GLOUCESTER. We shall, my liege.
ERPINGHAM. Shall I attend your grace?
KING HENRY. No, my good knight;
Go with my brothers to my lords of England:

18. pains | paines F_1 | paine F_2 | pain F_3F_4. 23. legerity | legeritie F_1F_2 | celerity F_3F_4.

13. Sir Thomas Erpingham "is called in the Agincourt Roll 'stuard of the Kinges house.' He was a great benefactor of the city of Norwich, where he built the well-known Erpingham gateway." — Wright. "A man of great experience in the warre." — Holinshed.

23. The allusion is to the casting of the 'slough' or skin of the snake annually, by which act the reptile is supposed to regain new vigor and fresh youth. Cf. *Twelfth Night*, II, v, 161. — **legerity**: nimbleness, alacrity (Fr. *légèreté*). Cf. 'legerdemain.'

I and my bosom must debate awhile,
And then I would no other company.

ERPINGHAM. The Lord in heaven bless thee, noble Harry!

[*Exeunt all but* KING HENRY]

KING HENRY. God-a-mercy, old heart! thou speak'st cheerfully.

Enter PISTOL

PISTOL. Qui va là?

KING HENRY. A friend.

PISTOL. Discuss unto me; art thou officer?
Or art thou base, common, and popular?

KING HENRY. I am a gentleman of a company.

PISTOL. Trail'st thou the puissant pike?

KING HENRY. Even so. What are you?

PISTOL. As good a gentleman as the emperor.

KING HENRY. Then you are a better than the king.

PISTOL. The king's a bawcock, and a heart of gold,
A lad of life, an imp of fame;
Of parents good, of fist most valiant.
I kiss his dirty shoe, and from heart-string
I love the lovely bully. What is thy name?

KING HENRY. Harry le Roi.

PISTOL. Le Roy!
A Cornish name: art thou of Cornish crew?

33. [*Exeunt* . . . | Exeunt Ff.
35. Scene III Pope | Scene II Hanmer. — Qui va là Rowe | Che vous la Ff.
37-38, 44-48. Prose in Ff.
43. a better $F_1F_2F_3$ | better F_4.

38. **popular**: plebeian. The ordinary meaning in Shakespeare.

45. **imp**: scion, shoot of a tree. Cf. "royal imp of fame" in *2 Henry IV*, V, v, 45. In *Richard II*, II, i, 292, 'imp' is used as a verb in the sense of 'graft,' i.e. 'supply with fresh feathers.'

KING HENRY. No, I am a Welshman.

PISTOL. Know'st thou Fluellen?

KING HENRY. Yes.

PISTOL. Tell him, I'll knock his leek about his pate Upon Saint Davy's day.

KING HENRY. Do not you wear your dagger in your cap that day, lest he knock that about yours.

PISTOL. Art thou his friend?

KING HENRY. And his kinsman too.

PISTOL. The figo for thee, then!

KING HENRY. I thank you: God be with you!

PISTOL. My name is Pistol call'd. [*Exit*]

KING HENRY. It sorts well with your fierceness.

Enter FLUELLEN *and* GOWER

GOWER. Captain Fluellen!

FLUELLEN. So! in the name of Jesu Christ, speak lower. It is the greatest admiration in the universal world, when the true and auncient prerogatifes and laws of the wars is not kept: if you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you,

55-56. Prose in Ff.
64. Manet King Ff.
66. So | 'So Ff. — lower Q_8 Malone | fewer Ff | lewer Q_1Q_2.

52. Cf. IV, vii, 11, 99. Henry calls himself a Welshman because he was born at Monmouth in Wales. Hence his surname, Harry of Monmouth.

55–56. The leek is the national emblem of Wales, and Welshmen wear the leek on March 1, the day of St. David, the patron saint of Wales. According to tradition, the Welsh at command of St. David wore leeks in their caps when they won their great victory over the Saxons on March 1, in the year 540.

67. **greatest admiration**: most wonderful thing.

that there is no tiddle taddle nor pibble pabble in Pompey's camp; I warrant you, you shall find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise.

GOWER. Why, the enemy is loud; you hear him all night.

FLUELLEN. If the enemy is an ass, and a fool, and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass, and a fool, and a prating coxcomb, in your own conscience, now?

GOWER. I will speak lower.

FLUELLEN. I pray you and beseech you that you will.

[*Exeunt* GOWER *and* FLUELLEN]

KING HENRY. Though it appear a little out of fashion,
There is much care and valour in this Welshman.

Enter three soldiers, JOHN BATES, ALEXANDER COURT, *and* MICHAEL WILLIAMS

COURT. Brother John Bates, is not that the morning which breaks yonder!

BATES. I think it be: but we have no great cause to desire the approach of day.

WILLIAMS. We see yonder the beginning of the day, but I think we shall never see the end of it. Who goes there?

KING HENRY. A friend.

WILLIAMS. Under what captain serve you?

KING HENRY. Under Sir Thomas Erpingham.

WILLIAMS. A good old commander and a most kind gentleman: I pray you, what thinks he of our estate?

71. pabble Theobald | bable F_1F_2 | babble F_3F_4.
81. [*Exeunt* . . . Capell | Exit Ff.
84. Scene IV Pope | Scene III Hanmer.
92. Thomas Pope | John Ff.

KING HENRY. Even as men wreck'd upon a sand, that look to be wash'd off the next tide. 96

BATES. He hath not told his thought to the king?

KING HENRY. No; nor it is not meet he should. For, though I speak it to you, I think the king is but a man, as I am: the violet smells to him as it doth to me; the element shows to him as it doth to me; all his senses have but human conditions: his ceremonies laid by, in his nakedness he appears but a man; and though his affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing. Therefore, when he sees reason of fears, as we do, his fears, out of doubt, be of the same relish as ours are: yet, in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army. 109

BATES. He may show what outward courage he will; but I believe, as cold a night as 't is, he could wish himself in Thames up to the neck: and so I would he were, and I by him, at all adventures, so we were quit here.

KING HENRY. By my troth, I will speak my conscience of the king: I think he would not wish himself any where but where he is. 116

95. **wreck'd** | wrackt $F_1F_2F_3$.

101. **element**: sky. Cf. *2 Henry IV*, IV, iii, 58; *Twelfth Night*, III, i, 65.

102. **ceremonies**: badges of office. Cf. *Julius Cæsar*, I, i, 70; *Measure for Measure*, II, ii, 59. An adumbration of Carlyle's picture of a naked House of Lords, 'Adamitism,' *Sartor Resartus*.

104. Another metaphor taken from falconry. Cf. III, vii, 106–107. The word 'stoop' was used technically of the hawk swooping on her prey. Cf. *The Taming of the Shrew*, IV, i, 194.

107. **possess him with**: communicate to him. Cf. line 278.

BATES. Then I would he were here alone; so should he be sure to be ransom'd, and a many poor men's lives sav'd.

KING HENRY. I dare say you love him not so ill, to wish him here alone, howsoever you speak this, to feel other men's minds: methinks I could not die any where so contented as in the king's company; his cause being just, and his quarrel honourable. 123

WILLIAMS. That 's more than we know.

BATES. Ay, or more than we should seek after; for we know enough, if we know we are the king's subjects: if his cause be wrong, our obedience to the king wipes the crime of it out of us. 128

WILLIAMS. But, if the cause be not good, the king himself hath a heavy reckoning to make, when all those legs and arms and heads, chopp'd off in a battle, shall join together at the latter day, and cry all, 'We died at such a place'; some swearing, some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they owe, some upon their children rawly left. I am afeard there are few die well that die in a battle; for how can they charitably dispose of any thing, when blood is their argument? Now, if these men do not die well, it will be a black matter for the king that led them to it; who to disobey were against all proportion of subjection. 140

131. in a F_1 | in $F_2F_3F_4$. 139. wh0 F_1 | whom $F_2F_3F_4$.

135. **rawly**: hurriedly, without due provision being made for them.

137. 'Charitably dispose' alludes to the old doctrine that a Christian's last hours should be spent in making such provision as he can for the poor and needy and suffering human brethren whom he is leaving behind. 'Argument' in Shakespeare is often used to signify any matter in thought or business in hand.

KING HENRY. So, if a son that is by his father sent about merchandise do sinfully miscarry upon the sea, the imputation of his wickedness, by your rule, should be impos'd upon his father that sent him: or, if a servant, under his master's command transporting a sum of money, be assail'd by robbers, and die in many irreconcil'd iniquities, you may call the business of the master the author of the servant's damnation. But this is not so: the king is not bound to answer the particular endings of his soldiers, the father of his son, nor the master of his servant; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to the arbitrement of swords, can try it out with all unspotted soldiers: some peradventure have on them the guilt of premeditated and contriv'd murder; some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before gor'd the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law and outrun native punishment, though they can outstrip men, they have no wings to fly from God: war is His beadle, war is His vengeance; so that here men are punish'd for before-breach of the king's laws in now the king's quarrel: where they fear'd the death, they have borne life away; and where they would

162. **before-breach** Capell | before breach Ff.

142. **sinfully miscarry**: perish impenitent in his sins.

146. The language is elliptical, but the reference is plainly to sins for which peace has not been made with heaven by repentance and restitution.

156. **broken seals of perjury**: vows broken by perjury.

159–160. **native punishment**: punishment in their own country.

be safe, they perish: then, if they die unprovided, no more is the king guilty of their damnation than he was before guilty of those impieties for the which they are now visited. Every subject's duty is the king's; but every subject's soul is his own. Therefore should every soldier in the wars do as every sick man in his bed, wash every mote out of his conscience: and, dying so, death is to him advantage; or, not dying, the time was blessedly lost wherein such preparation was gain'd: and, in him that escapes, it were not sin to think that, making God so free an offer, He let them outlive that day to see His greatness, and to teach others how they should prepare. 176

WILLIAMS. 'T is certain, every man that dies ill, the ill upon his own head; the king is not to answer it.

BATES. I do not desire he should answer for me; and yet I determine to fight lustily for him. 180

KING HENRY. I myself heard the king say he would not be ransom'd.

WILLIAMS. Ay, he said so, to make us fight cheerfully: but, when our throats are cut, he may be ransom'd, and we ne'er the wiser. 185

KING HENRY. If I live to see it, I will never trust his word after.

WILLIAMS. You pay him then! That 's a perilous shot

170. **mote** Malone | Moth Ff. 188. **You** Ff | 'Mass, you 'll Qq.

165. **unprovided**: unprepared (i.e. spiritually unprovided for).

170. Though the First Folio consistently spells 'mote' 'moth,' the two words are quite distinct in etymology, and in Elizabethan English were pronounced much as they are to-day.

188. **pay**: punish. Still used colloquially in this sense. Here there may lurk a punning reference to 'trust' in the preceding line.

out of an elder-gun, that a poor and a private displeasure can do against a monarch! you may as well go about to turn the sun to ice with fanning in his face with a peacock's feather. You 'll never trust his word after! come, 't is a foolish saying.

KING HENRY. Your reproof is something too round: I should be angry with you, if the time were convenient.

WILLIAMS. Let it be a quarrel between us, if you live.

KING HENRY. I embrace it.

WILLIAMS. How shall I know thee again?

KING HENRY. Give me any gage of thine, and I will wear it in my bonnet: then, if ever thou dar'st acknowledge it, I will make it my quarrel.

WILLIAMS. Here 's my glove: give me another of thine.

KING HENRY. There.

WILLIAMS. This will I also wear in my cap: if ever thou come to me and say, after to-morrow, 'This is my glove,' by this hand, I will take thee a box on the ear.

KING HENRY. If ever I live to see it, I will challenge it.

WILLIAMS. Thou dar'st as well be hang'd.

KING HENRY. Well, I will do it, though I take thee in the king's company.

WILLIAMS. Keep thy word: fare thee well.

206. take F_1F_2 | give F_3F_4.

189. **elder-gun**: pop-gun. Pop-guns were often made by punching the pith out of a piece of elder.

194. **round**: plain-spoken, unceremonious. Cf. *Twelfth Night*, II, iii, 102: "Sir Toby, I must be round with you."

206. 'Take' is etymologically cognate with 'touch.' See Skeat. Hence probably the special meaning of 'take' here (i.e. 'strike'; cf. the common "Touch me, if you dare!"); in IV, vii, 19; in *Twelfth Night*, II, v, 75, and elsewhere in Shakespeare.

BATES. Be friends, you English fools, be friends: we have French quarrels enow, if you could tell how to reckon.

KING HENRY. Indeed, the French may lay twenty French crowns to one, they will beat us; for they bear them on their shoulders: but it is no English treason to cut French crowns; and to-morrow the king himself will be a clipper.

[*Exeunt* Soldiers]

Upon the king! let us our lives, our souls,
Our debts, our careful wives,
Our children, and our sins lay on the king!
We must bear all. O hard condition,
Twin-born with greatness, subject to the breath
Of every fool whose sense no more can feel
But his own wringing! What infinite heart's-ease
Must kings neglect that private men enjoy!
And what have kings that privates have not too,
Save ceremony, save general ceremony?

217. [*Exeunt* Soldiers] Exit Soldiers Ff (after line 213).
218. Scene V Pope | Scene IV Hanmer.
221-225. As in Globe Camb | in Ff lines end all, **greatness, sense, wringing, neglect, enjoy.**

214-217. In *Richard II*, III, iii, 95-97, is a similar quibble on 'crowns' as meaning both 'coins' and 'heads.' Here 'French crowns' punningly involves the English name for the French coin called *écu* (*escu*) and a slang Elizabethan term for baldness. Cf. *A Midsummer Night's Dream*, I, ii, 99. 'Clipping' the edges of coins was a treasonable offence.

218-272. "There is something very striking and solemn in this soliloquy into which the king breaks immediately . . . he is left alone. Something like this . . . every breast has felt."—Johnson.

219. **careful**: full of care, anxious. Cf. *Richard II*, II, ii, 75. Some take 'careful' here as a transferred epithet, interpreting 'our careful wives' as 'the wives we are careful for.'

224. **But his own wringing**: only his own suffering.

And what art thou, thou idol ceremony?
What kind of god art thou, that suffer'st more
Of mortal griefs than do thy worshippers?
What are thy rents? what are thy comings in?
O ceremony, show me but thy worth!
What is thy soul of adoration?
Art thou aught else but place, degree, and form,
Creating awe and fear in other men?
Wherein thou art less happy being fear'd
Than they in fearing.
What drink'st thou oft, instead of homage sweet,
But poison'd flattery? O, be sick, great greatness,
And bid thy ceremony give thee cure!
Think'st thou the fiery fever will go out
With titles blown from adulation?
Will it give place to flexure and low bending?
Canst thou, when thou command'st the beggar's knee,
Command the health of it? No, thou proud dream,
That play'st so subtly with a king's repose:
I am a king that find thee; and I know
'T is not the balm, the sceptre, and the ball,
The sword, the mace, the crown imperial,

233. **What is . . . adoration?** | What! is . . . Adoration? Rowe. Knight | What? is . . . Odoration? F_1 | What? is . . . Adoration? $F_2F_3F_4$
234. **aught** Theobald | ought Ff.
241. **Think'st** Rowe | Thinks Ff.

233. What is the life, virtue, or essence, of the adoration paid to thee? For this use of 'thy' see Abbott, § 219.

242. **blown from adulation**: blown up with the breath of flattery.

248. **balm**: consecrated oil used in anointing a king at his coronation. Cf. *3 Henry VI*, III, i, 17; *Richard II*, III, ii, 54–55. — **ball**: symbol of sovereignty carried by a king in his left hand. Cf. *Macbeth*, IV, i, 120–121.

The intertissued robe of gold and pearl,
The farced title running 'fore the king,
The throne he sits on, nor the tide of pomp
That beats upon the high shore of this world, —
No, not all these, thrice-gorgeous ceremony,
Not all these, laid in bed majestical,
Can sleep so soundly as the wretched slave,
Who, with a body fill'd and vacant mind,
Gets him to rest, cramm'd with distressful bread;
Never sees horrid night, the child of hell;
But, like a lackey, from the rise to set,
Sweats in the eye of Phœbus and all night
Sleeps in Elysium; next day, after dawn,
Doth rise and help Hyperion to his horse;
And follows so the ever-running year,
With profitable labour, to his grave:
And, but for ceremony, such a wretch,
Winding up days with toil and nights with sleep,
Had the fore-hand and vantage of a king.
The slave, a member of the country's peace,
Enjoys it; but in gross brain little wots
What watch the king keeps to maintain the peace,
Whose hours the peasant best advantages.

263. **Hyperion** | Hiperion F_2 | Hiperio F_1.

251. **farced**: stuffed out, filled out with pompous phrases. The metaphor is from the kitchen and refers to the tumid, grandiloquent titles with which a king's name is introduced on occasions of state.

258. **distressful bread**: bread earned by grievous toil.

263. Rises before the sun-god has harnessed his team.

272. **advantages**: benefits. The northern plural in *s*. The subject of the verb is 'whose hours'; 'peasant' is the object. In the

Enter ERPINGHAM

ERPINGHAM. My lord, your nobles, jealous of your absence,
Seek through your camp to find you.

KING HENRY. Good old knight,
Collect them all together at my tent:
I 'll be before thee.

ERPINGHAM. I shall do 't, my lord. [*Exit*]

KING HENRY. O God of battles! steel my soldiers' hearts;
Possess them not with fear; take from them now
The sense of reckoning, if th' opposed numbers
Pluck their hearts from them! Not to-day, O Lord,
O, not to-day, think not upon the fault
My father made in compassing the crown!
I Richard's body have interred new;
And on it have bestow'd more contrite tears
Than from it issu'd forced drops of blood:
Five hundred poor I have in yearly pay,
Who twice a-day their wither'd hands hold up
Toward heaven, to pardon blood; and I have built
Two chantries, where the sad and solemn priests

273. Scene VI Pope | Scene V Hanmer. — *Enter* . . . Ff | Re-enter . . . Globe Camb.

274-276. **Good . . . thee** | two lines in Ff ending **together, thee.**

279. **reckoning,** if Steevens (Tyrwhitt conj.) Globe Camb | reckning of Ff | reck'ning; lest Theobald.

288-290. Four lines in Ff, ending **blood, chantries, still, do.**

'Arden' Shakespeare, H. A. Evans makes 'peasant' the subject and quotes 'advantaging' from *Richard III*, IV, iv, 323.

279. Tyrwhitt's conjecture of 'if' without a pause at the end of the line, instead of 'of' with a colon there, as in the Folios, is now all but universally adopted. As Tyrwhitt said, it produces "a given effect with the least possible force."

289. **chantries**: chapels "endowed for the maintenance of one or more priests to sing daily mass for the souls of the founders or others

Sing still for Richard's soul. More will I do;
Though all that I can do is nothing worth,
Since that my penitence comes after all,
Imploring pardon.

Enter GLOUCESTER

GLOUCESTER. My liege!

KING HENRY. My brother Gloucester's voice? Ay;
I know thy errand, I will go with thee.
The day, my friends, and all things stay for me. [*Exeunt*]

SCENE II. *The French camp*

Enter the DAUPHIN, ORLEANS, RAMBURES, *and others*

ORLEANS. The sun doth gild our armour; up, my lords!

DAUPHIN. Montez à cheval! My horse! varlet! laquais! ha!

ORLEANS. O brave spirit!

SCENE II Capell | Scene VII Pope | Scene VI Hanmer. — *The French camp* Theobald | Ff omit. — *Enter . . . and others* Capell | Enter . . . and Beaumont Ff.

1. **armour; up,** Globe Camb | armour, up $F_2F_3F_4$ | Armour vp F_1.
2. **Montez à** Steevens (Capell conj.) | Monte Ff. — **varlet!** Dyce | Verlot F_1 | Valet $F_2F_3F_4$.

specified by them." — Murray. According to Malone, of the chantries referred to in the text, one was "for Carthusian monks, and was called *Bethlehem;* the other was for religious men and women of the order of St. Bridget, and was named *Sion.* They were on opposite sides of the Thames, and adjoined the royal manor of Sheen, now called Richmond."

292–293. Since, after all that I have done or can do in works of piety and charity, nothing but true penitence and earnest prayer for pardon will avail to procure a remission of my sins.

2–6. "If any one should find a meaning in these ejaculations, he will probably discover more than Shakespeare intended, if indeed he wrote the lines at all. The actor who took the part of the Dauphin

DAUPHIN. Via! les eaux et la terre!
ORLEANS. Rien puis? l'air et le feu!
DAUPHIN. Ciel! cousin Orleans.

Enter CONSTABLE

Now, my lord constable!
CONSTABLE. Hark, how our steeds for present service neigh!
DAUPHIN. Mount them, and make incision in their hides,
That their hot blood may spin in English eyes,
And dout them with superfluous courage, ha!
RAMBURES. What, will you have them weep our horses' blood?
How shall we, then, behold their natural tears?

Enter MESSENGER

MESSENGER. The English are embattled, you French peers.
CONSTABLE. To horse, you gallant princes! straight to horse!
Do but behold yond poor and starved band,
And your fair show shall suck away their souls,
Leaving them but the shales and husks of men.
There is not work enough for all our hands;

4. **les eaux** Theobald | les ewes Ff. 11. **dout** Rowe | doubt Ff | daunt Pope.
6. **Ciel** Theobald | Cein F_1F_2 | Cien F_3F_4.

probably had a smattering of French, and was supposed to represent the typical Frenchman." — Clar.

11. **dout**: extinguish. From 'do out.' Cf. 'don' from 'do on,' 'dup' from 'do up,' 'doff' from 'do off.'

18. **shales**: shells. 'Shale' and 'scale' are from the Anglo-Saxon *sceale*, 'shell' or 'scale.'

Scarce blood enough in all their sickly veins
To give each naked curtle-axe a stain,
That our French gallants shall to-day draw out,
And sheathe for lack of sport: let us but blow on them,
The vapour of our valour will o'erturn them.
'T is positive 'gainst all exceptions, lords,
That our superfluous lackeys and our peasants,
Who in unnecessary action swarm
About our squares of battle, were enow
To purge this field of such a hilding foe;
Though we upon this mountain's basis by
Took stand for idle speculation:
But that our honours must not. What 's to say?
A very little little let us do,
And all is done. Then let the trumpet sound
The tucket sonance and the note to mount.
For our approach shall so much dare the field,
That England shall couch down in fear, and yield.

25. 'gainst $F_2F_3F_4$ | against F_1. 35. sonance Johnson | Sonuance Ff.

21. **curtle-axe**: cutlass, short sword. 'Curtle-axe' is a popular perversion of the Fr. *coutelas* (Lat. *cultellus*, 'knife').

29. **hilding**: paltry, worthless. Cf. 'hilding fellow' in *2 Henry IV*, I, i, 57. This word, of uncertain origin, is properly a noun, as in *The Taming of the Shrew*, II, i, 26.

31. **speculation**: looking on. To be pronounced as five syllables.

35. **tucket sonance**: sounding of the tucket. A 'tucket' (probably from Ital. *toccata*) was a peculiar series of notes on a trumpet. The word is common in Elizabethan stage directions. The Constable's spirits are dancing in merry scorn. His expressions, as Johnson says, are fitter for a sporting-excursion than for a war-tussle.

36. **dare the field**: daunt the adversary. 'Dare' in this sense is etymologically distinct from 'dare' meaning 'venture.' See Murray. "Birds are 'dared' when by the falcon in the air they are terrified

Enter GRANDPRÉ

GRANDPRÉ. Why do you stay so long, my lords of France?
Yond island carrions, desperate of their bones,
Ill-favouredly become the morning field:
Their ragged curtains poorly are let loose,
And our air shakes them passing scornfully;
Big Mars seems bankrupt in their beggar'd host,
And faintly through a rusty beaver peeps:
The horsemen sit like fixed candlesticks,
With torch-staves in their hand; and their poor jades
Lob down their heads, dropping the hides and hips,
The gum down-roping from their pale-dead eyes;
And in their pale dull mouths the gimmal'd bit
Lies foul with chew'd grass, still and motionless:

47. **dropping the hides** F_1 | drooping the hide $F_2F_3F_4$.
49. **gimmal'd** Evans (suggested by Murray) | Iymold Ff | gimmal Johnson Globe Camb.
50. **chew'd grass** | chaw'd-grasse F_1 | chaw'd grasse F_2 | chaw'd grass F_3F_4. — **still** | stiff Vaughan conj.

from rising, so that they will be sometimes taken by the hand. Such an easy capture the lords expected to make of the English." — Johnson. With this use of 'dare' cf. *Henry VIII*, III, ii, 279–282.

40. **Ill-favouredly become**: make an ugly show upon.

41. **ragged curtains.** A contemptuous description of the banners.

44. **beaver**: visor of a helmet. Properly the lower part of the helmet face-guard. Middle English *baviere;* Old Fr. *bavière*, 'a child's bib.'

45. Elizabethan candlesticks were often in the form of human figures holding the sockets for the lights in their extended hands.

49. **gimmal'd**: made with gimmals (pronounced *jim'mals*) "or joints; consisting of two similar parts hinged together." — Murray. Murray quotes from *Edward III*, I, ii, "Neuer shall . . . rust in canker, haue the time to . . . lay a side their Jacks of Gymould mayle," and gives sufficient grounds for restoring the reading of the Folios as is done by H. A. Evans.

And their executors, the knavish crows,
Fly o'er them, all impatient for their hour.
Description cannot suit itself in words
To demonstrate the life of such a battle
In life so lifeless as it shows itself.

CONSTABLE. They have said their prayers, and they stay for death.

DAUPHIN. Shall we go send them dinners and fresh suits,
And give their fasting horses provender,
And after fight with them?

CONSTABLE. I stay but for my guard; on to the field!
I will the banner from a trumpet take,
And use it for my haste. Come, come, away!
The sun is high, and we outwear the day. [*Exeunt*]

55. **lifeless** Capell | liuelesse F_1 F_2F_3 | liveless F_4.

60. **guard; on** | Guard: on Ff | guidon: Rann Globe Camb.

60. **guard; on.** Malone takes 'guard' as equivalent to 'body-guard,'—a simple and natural interpretation of the Folio reading. Many modern editors accept Rann's suggestion that 'guidon' is the true reading here. But while 'guidon' was used in sixteenth century English in the sense of 'standard,' it was applied to the forked pennon carried by inferior officers and would be inappropriate to describe a standard borne by the commander of the French forces. In the following passage from Holinshed, which has been often quoted in support of Rann's reading, the 'seruants and men of warre' may properly enough be regarded as a description of the 'my guard' of the Folios:

> They thought themselves so sure of victorie, that diuerse of the noble men made such hast towards the battell, that they left manie of their seruants and men of warre behind them, and some of them would not once staie for their standards; as amongst other the duke of Brabant, when his standard was not come, caused a baner to be taken from a trumpet and fastened to a speare, the which he commanded to be borne before him in-steed of his standard.

61. **trumpet**: trumpeter. Cf. IV, vii, 51; *3 Henry VI*, V, i, 16. Some editors interpret it literally in the sense of 'banderole.'

SCENE III. *The English camp*

Enter GLOUCESTER, BEDFORD, EXETER, ERPINGHAM, *with all his host;* SALISBURY *and* WESTMORELAND

GLOUCESTER. Where is the king?

BEDFORD. The king himself is rode to view their battle.

WESTMORELAND. Of fighting-men they have full three-score thousand.

EXETER. There 's five to one; besides, they all are fresh.

SALISBURY. God's arm strike with us! 't is a fearful odds.
God be wi' you, princes all; I 'll to my charge:
If we no more meet till we meet in heaven,
Then, joyfully, my noble Lord of Bedford,
My dear Lord Gloucester, and my good Lord Exeter,
And my kind kinsman, warriors all, adieu!

BEDFORD. Farewell, good Salisbury; and good luck go with thee!

EXETER. Farewell, kind lord; fight valiantly to-day:
And yet I do thee wrong to mind thee of it,
For thou art fram'd of the firm truth of valour.

[*Exit* SALISBURY]

BEDFORD. He is as full of valour as of kindness;
Princely in both.

SCENE III Capell | Scene VIII Pope | Scene VII Hanmer. — *The English camp* Theobald | Ff omit.
6. be wi' Rowe | buy' Ff.
13, 14. These lines follow line 11 in Ff, and were transposed by Theobald (Thirlby conj.).
14. fram'd F_1 | fam'd $F_2F_3F_4$.

3. "Three-score thousand horsemen, besides footmen, wagoners and other." — Holinshed.

4. "Six times as manie or more." — Holinshed.

10. Westmoreland is the 'kind kinsman' here addressed.

Enter the KING

WESTMORELAND. O, that we now had here
But one ten thousand of those men in England
That do no work to-day!
KING HENRY. What 's he that wishes so?
My cousin Westmoreland? No, my fair cousin:
If we are mark'd to die, we are enow
To do our country loss; and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous for gold;
Nor care I who doth feed upon my cost;
It yearns me not if men my garments wear;
Such outward things dwell not in my desires:
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England:
God's peace! I would not lose so great an honour
As one man more, methinks, would share from me,
For the best hope I have. O, do not wish one more!
Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,

16–18. Holinshed does not give the speaker's name:

It is said, that as he heard one of the host vtter his wish to another thus: 'I would to God there were with vs now so manie good soldiers as are at this houre within England!" the king answered: "I would not wish a man more here than I haue; we are indeed in comparison to the enimies but a few, but if God of his clemencie doo favour vs, and our just cause (as I trust he will), we shall speed well inough. But let no man ascribe victorie to our owne strength and might, but onelie to Gods assistance."

24. "He never desired monie to keepe, but to giue."— Holinshed.

26. **yearns**: grieves. See note, II, iii, 3.

Let him depart; his passport shall be made,
And crowns for convoy put into his purse:
We would not die in that man's company
That fears his fellowship to die with us.
This day is call'd the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is nam'd,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,
And say, 'To-morrow is Saint Crispian':
Then will he strip his sleeve and show his scars,
And say, 'These wounds I had on Crispin's day.'
Old men forget; yet all shall be forgot,
But he 'll remember with advantages
What feats he did that day: then shall our names,
Familiar in his mouth as household words,
Harry the King, Bedford and Exeter,

44. shall live . . . and see Pope | shall see . . . liue Ff.
45. neighbours Ff | friends Qq Capell.
48. And . . . day Qq Malone Globe Camb | Ff Delius omit.
49. shall be F_1 | shall not be $F_2F_3F_4$ Capell.
52. his mouth Ff | their mouths Qq Malone | their mouth Pope.

38. die. Coleridge's suggestion that 'live' should be read here was adopted in previous editions of Hudson's Shakespeare.

40. The battle of Agincourt was fought the 25th of October, 1415. The saints and martyrs who gave name to the day were Crispinus and Crispianus, brothers, born at Rome, from whence they traveled to the town now called Soissons, in France, about the year 303, to propagate Christianity. That they might not be chargeable to others for their maintenance, they worked as shoemakers. Hence they have become the universally recognized patron saints of shoemakers.

45. The 'vigil' of a holy day was the watch kept the night before.

50. advantages: improvements and additions. A humorous touch.

Warwick and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remember'd.
This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered,
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition:
And gentlemen in England now a-bed
Shall think themselves accurs'd they were not here;
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.

Re-enter SALISBURY

SALISBURY. My sovereign lord, bestow yourself with speed:
The French are bravely in their battles set,
And will with all expedience charge on us.

KING HENRY. All things are ready, if our minds be so.

WESTMORELAND. Perish the man whose mind is backward now!

KING HENRY. Thou dost not wish more help from England, coz?

WESTMORELAND. God's will! my liege, would you and I alone,

63. **gentle his condition**: make him a gentleman. In 1417 Henry V inhibited any person, but such as had a right by inheritance or grant, from bearing coats-of-arms, but he expressly excepted those who fought with him at the battle of Agincourt.

70. **expedience**: speed, expedition. Cf. *Richard II*, II, i, 287.

Without more help, could fight this royal battle!
KING HENRY. Why, now thou hast unwish'd five thousand men;
Which likes me better than to wish us one.
You know your places: God be with you all!

Tucket. Enter MONTJOY

MONTJOY. Once more I come to know of thee, King Harry,
If for thy ransom thou wilt now compound,
Before thy most assured overthrow;
For certainly thou art so near the gulf,
Thou needs must be englutted. Besides, in mercy,
The constable desires thee thou wilt mind
Thy followers of repentance; that their souls
May make a peaceful and a sweet retire
From off these fields, where, wretches, their poor bodies
Must lie and fester.
KING HENRY. Who hath sent thee now?

75. could . . . battle Ff | might fight this battle out Qq Capell. 79. Scene IX Pope | Scene VIII Hanmer.

76–77. By wishing only thyself and me, thou hast wished five thousand men away. Shakespeare, characteristically inattentive to numbers, puts 'five thousand,' but in the last scene the French are said to be full 'three-score thousand,' which Exeter declares to be 'five to one.' The numbers of the English vary with different historians.

79–125. Holinshed's account is as follows:

The French thus in their jolitie, sent a herald to king Henrie, to inquire what ransome he would offer. Wherevnto he answered, that within two or three houres he hoped it would so happen, that the Frenchmen should be glad to common[1] rather with the Englishmen for their ransoms, than the English to take thought for their deliuerance, promising for his owne part, that his dead carcasse should rather be a prize to the Frenchmen, than his liuing bodie should paie anie ransome.

[1] commune, confer.

MONTJOY. The Constable of France.

KING HENRY. I pray thee, bear my former answer back:
Bid them achieve me, and then sell my bones.
Good God! why should they mock poor fellows thus?
The man that once did sell the lion's skin
While the beast liv'd, was kill'd with hunting him.
A many of our bodies shall no doubt
Find native graves; upon the which, I trust,
Shall witness live in brass of this day's work:
And those that leave their valiant bones in France,
Dying like men, though buried in your dunghills,
They shall be fam'd; for there the sun shall greet them,
And draw their honours reeking up to heaven;
Leaving their earthly parts to choke your clime,
The smell whereof shall breed a plague in France.
Mark then abounding valour in our English;
That, being dead, like to the bullet's grazing,
Break out into a second course of mischief,
Killing in relapse of mortality.
Let me speak proudly: Tell the constable
We are but warriors for the working-day;
Our gayness and our gilt are all besmirch'd
With rainy marching in the painful field;
There 's not a piece of feather in our host, —
Good argument, I hope, we will not fly, —

95. **A** $F_1F_2F_3$ | And Q_3F_4. — **grazing** Theobald | grasing $F_2F_3F_4$ | crasing F_1 | glancing Hudson conj.
104. **abounding** Ff | abundant Qq.
105. **bullet's** Hanmer | bullets Ff.
106. **Break** Ff | Breaks Qq Capell.

97. Alluding to the plates of brass frequently let into tombstones.

107. **relapse of mortality**: the returning of the mortal body to its original dust. The accent on the first syllable, the proper noun accent, helps to bring out this meaning. See Abbott, § 492.

And time hath worn us into slovenry:
But by the mass our hearts are in the trim;
And my poor soldiers tell me, yet ere night
They 'll be in fresher robes; or they will pluck
The gay new coats o'er the French soldiers' heads,
And turn them out of service. If they do this, —
As, if God please, they shall, — my ransom then
Will soon be levied. Herald, save thou thy labour;
Come thou no more for ransom, gentle herald:
They shall have none, I swear, but these my joints
Which if they have as I will leave 'em them,
Shall yield them little, tell the constable.

MONTJOY. I shall, King Harry. And so fare thee well:
Thou never shalt hear herald any more. [*Exit*]

KING HENRY. I fear thou wilt once more come again for ransom.

Enter YORK

YORK. My lord, most humbly on my knee I beg
The leading of the vaward.

KING HENRY. Take it, brave York. Now, soldiers, march away:
And how thou pleasest God, dispose the day! [*Exeunt*]

121. Two lines in Ff.
124. 'em Rowe | vm $F_1F_2F_3$ | 'um F_4.
128. ransom | a Ransome Ff.
131. Two lines in Ff.

114. **slovenry**: slovenliness. Nowhere else in Shakespeare.

129. Edward, Duke of York, was the son of Edmund of Langley, the youngest son of Edward III. He figures as Aumerle in *Richard II.* York was killed at Agincourt, and his title passed to his nephew.

130. **vaward**: vanguard. A spelling of 'vanward.' "He appointed a vaward, of the which he made capteine Edward duke of York who of a haultie[1] courage had desired that office." — Holinshed.

[1] haughty (lofty, elevated).

SCENE IV. *The field of battle*

Alarum. Excursions. Enter PISTOL, FRENCH SOLDIER, *and* BOY

PISTOL. Yield, cur!

FRENCH SOLDIER. Je pense que vous êtes gentilhomme de bonne qualité.

PISTOL. Qualtitie calmie custure me! Art thou a gentleman? what is thy name? discuss.

FRENCH SOLDIER. O Seigneur Dieu!

PISTOL. O, Signieur Dew should be a gentleman:
Perpend my words, O Signieur Dew, and mark;
O Signieur Dew, thou diest on point of fox,
Except, O signieur, thou do give to me
Egregious ransom.

FRENCH SOLDIER. O prenez miséricorde! ayez pitié de moi!

PISTOL. Moy shall not serve; I will have forty moys;
Or I will fetch thy rim out at thy throat
In drops of crimson blood.

SCENE IV Capell | Scene X Pope | Scene IX Hanmer. — *The field of battle* | Ff omit.

7-11. As prose in Ff.

13-15. Prose in Ff.

14. Or Hanmer (Theobald conj.) | For Ff. — rim Capell | rym F_4 | rymme $F_1F_2F_3$.

Excursions. This word (an obsolete military term meaning 'a sally against an enemy') of the Folio stage direction probably stands for such 'business' as single encounters between soldiers.

4. **Qualtitie calmie custure me.** Pistol's 'patter' here has been ingeniously interpreted as a popular Elizabethan Irish song-refrain.

9. **fox**: sword. This fancy term "was given from the circumstance that Andrea Ferrara, and, since his time, other foreign sword-cutlers, adopted a fox as the blade-mark of their weapons." — Staunton.

13. **Moy**: a measure of grain. Cf. Lat. *modius*, 'bushel.'

14. **rim**: midriff, diaphragm. Used here in a general sense.

FRENCH SOLDIER. Est-il impossible d'échapper la force de ton bras?

PISTOL. Brass, cur!
Thou damned and luxurious mountain-goat,
Offer'st me brass?

FRENCH SOLDIER. O, pardonnez-moi!

PISTOL. Say'st thou me so? is that a ton of moys?
Come hither, boy: ask me this slave in French
What is his name.

BOY. Ecoutez: comment êtes-vous appelé?

FRENCH SOLDIER. Monsieur le Fer.

BOY. He says his name is Master Fer.

PISTOL. Master Fer! I'll fer him, and firk him, and ferret him: discuss the same in French unto him.

BOY. I do not know the French for fer, and ferret, and firk.

PISTOL. Bid him prepare; for I will cut his throat.

FRENCH SOLDIER. Que dit-il, monsieur?

BOY. Il me commande à vous dire que vous faites vous prêt; car ce soldat ici est disposé tout à cette heure de couper votre gorge.

PISTOL. Owy, cuppele gorge, permafoy,
Peasant, unless thou give me crowns, brave crowns;
Or mangled shalt thou be by this my sword.

FRENCH SOLDIER. O, je vous supplie, pour l'amour de

18-20. Prose in Ff.
22-24. Prose in Ff.
27, 28. Master Capell Globe Delius | M. $F_1F_2F_3$ | Mr. F_4.
33. faites vous | faite vous F_1 | vous teniez $F_2F_3F_4$.
34. à cette heure Theobald | asture Ff.
35. couper | couppes F_1.
36-38. Prose in Ff.

28–29. firk . . . and ferret: beat and worry. Probably a proverbial expression. Cf. Dekker's use of the words in *Northward Ho:* "weele ferret them and firk them, in-faith."

Dieu, me pardonner ! Je suis gentilhomme de bonne maison ; gardez ma vie, et je vous donnerai deux cents écus.

PISTOL. What are his words?

BOY. He prays you to save his life : he is a gentleman of a good house ; and for his ransom he will give you two hundred crowns.

PISTOL. Tell him my fury shall abate, and I
The crowns will take.

FRENCH SOLDIER. Petit monsieur, que dit-il?

BOY. Encore qu'il est contre son jurement de pardonner aucun prisonnier, néanmoins, pour les écus que vous l'avez promis, il est content de vous donner la liberté, le franchisement.

FRENCH SOLDIER. Sur mes genoux je vous donne mille remercîmens ; et je m'estime heureux que je suis tombé entre les mains d'un chevalier, je pense, le plus brave, vaillant, et très-distingué seigneur d'Angleterre.

PISTOL. Expound unto me, boy.

BOY. He gives you, upon his knees, a thousand thanks ; and he esteems himself happy that he hath fallen into the hands of one, as he thinks, the most brave, valorous, and thrice-worthy signieur of England.

PISTOL. As I suck blood, I will some mercy show.
Follow me !

BOY. Suivez-vous le grand capitaine. [*Exeunt* PISTOL, *and* FRENCH SOLDIER] I did never know so full a voice issue from so empty a heart : but the saying is true, 'The

40. suis $F_2F_3F_4$ | suis le F_1. — bonne | bon F_1.
41. gardez Theobald | garde F_1F_2.
46-47. Prose in Ff.
50-51. l'avez promis | layt a promets F_1 | luy promettez F_2.
53. je | se F_1. — donne $F_2F_3F_4$ | donnes F_1.
54. remercîmens | remercions F_1. — suis tombé | intombe F_1.
64. Suivez Rowe | Saaue F_1. — [*Exeunt* . . . Pope | Ff omit.

empty vessel makes the greatest sound.' Bardolph and Nym had ten times more valour than this roaring devil i' the old play, that every one may pare his nails with a wooden dagger; and they are both hang'd; and so would this be, if he durst steal any thing adventurously. I must stay with the lackeys, with the luggage of our camp: the French might have a good prey of us, if he knew of it; for there is none to guard it but boys. [*Exit*]

SCENE V. *Another part of the field*

Enter the CONSTABLE, ORLEANS, BOURBON, DAUPHIN, *and* RAMBURES

CONSTABLE. O diable!

ORLEANS. O Seigneur! le jour est perdu, tout est perdu!

DAUPHIN. Mort de ma vie! all is confounded, all!

SCENE V Capell | Scene XI Pope | Scene X Hanmer. — *Another part* ... Theobald | Ff omit.

2. **est perdu . . . est perdu** Rowe | et perdia . . . et perdie F1.

3. **de** Rowe | Dieu Ff | du Qq.

68. The Devil was a prominent personage in the old miracle plays and moral plays. He was as turbulent, boisterous, and vainglorious as Pistol. 'Ho, ho!' and 'Ah, ha!' were among his stereotyped exclamations or 'roarings.' The Vice used to belabor him with various indignities, and, among them, threaten to pare his nails with the 'dagger of lath,' the Devil choosing to keep his claws long and sharp. Cf. *Twelfth Night*, IV, ii, 136.

1–3. Coleridge comments thus on the opening of this scene:

Ludicrous as these introductory scraps of French appear, so instantly followed by good, nervous mother-English, yet they are judicious, and produce the impression Shakespeare intended: a sudden feeling struck at once on the ears, as well as the eyes, of the audience, that 'here come the French, the baffled French braggards!' And this will appear the more judicious, when we reflect on the scanty apparatus of distinguishing dresses in Shakespeare's tiring-room.

Reproach and everlasting shame
Sits mocking in our plumes. O méchante fortune!
Do not run away. [*A short alarum*]

CONSTABLE. Why, all our ranks are broke.

DAUPHIN. O perdurable shame! let 's stab ourselves.
Be these the wretches that we play'd at dice for?

ORLEANS. Is this the king we sent to for his ransom?

BOURBON. Shame, and eternal shame, nothing but shame!
Let us die in honour: once more back again.

CONSTABLE. Disorder, that hath spoil'd us, friend us now!
Let us on heaps go offer up our lives.

ORLEANS. We are enow, yet living in the field,
To smother up the English in our throngs,
If any order might be thought upon.

BOURBON. The devil take order now! I'll to the throng:
Let life be short; else shame will be too long. [*Exeunt*]

SCENE VI. *Another part of the field*

Alarum. Enter KING HENRY *and his train, with prisoners*

KING HENRY. Well have we done, thrice-valiant countrymen:
But all 's not done; yet keep the French the field.

EXETER. The Duke of York commends him to your majesty.

KING HENRY. Lives he, good uncle? thrice within this hour

11. **Let us die in honour: once** Globe Camb | Let's die in honour: once Knight | Let's dye with honour Qq | Let us dye in once F_1 | Let us fiye in once $F_2F_3F_4$ | Let us dye, instant: — once Theobald.

18. [*Exeunt*] Rowe | Exit Ff. SCENE VI Capell | Scene XII Pope | Scene XI Hanmer.

I saw him down; thrice up again, and fighting;
From helmet to the spur all blood he was.

EXETER. In which array, brave soldier, doth he lie,
Larding the plain; and by his bloody side,
Yoke-fellow to his honour-owing wounds,
The noble Earl of Suffolk also lies.
Suffolk first died: and York, all haggled over,
Comes to him, where in gore he lay insteep'd,
And takes him by the beard; kisses the gashes
That bloodily did yawn upon his face;
He cries aloud, 'Tarry, my cousin Suffolk!
My soul shall thine keep company to heaven;
Tarry, sweet soul, for mine, then fly a-breast;
As in this glorious and well-foughten field
We kept together in our chivalry!'
Upon these words, I came and cheer'd him up:
He smil'd me in the face, raught me his hand,
And, with a feeble gripe, says, 'Dear my lord,
Commend my service to my sovereign.'
So did he turn, and over Suffolk's neck
He threw his wounded arm, and kiss'd his lips;
And so, espous'd to death, with blood he seal'd
A testament of noble-ending love.
The pretty and sweet manner of it forc'd
Those waters from me which I would have stopp'd:

15. He Ff Delius | And Qq Pope Globe Delius Camb. Globe Camb.—my Ff | dear Qq Pope
21. raught F_1F_2 | caught F_3F_4.

8. **Larding**: enriching with blood. Cf. *1 Henry IV*, II, ii, 116.
11. **haggled**: hacked, mangled. "A weakened form of 'hackle,' frequentative of 'hack.'" — Skeat.
21. **raught**: reached. The old past tense of 'reach.'

But I had not so much of man in me,
And all my mother came into mine eyes,
And gave me up to tears.

KING HENRY. I blame you not;
For, hearing this, I must perforce compound
With mistful eyes, or they will issue too. [*Alarum*]
But, hark! what new alarum is this same?
The French have reinforc'd their scatter'd men:
Then every soldier kill his prisoners;
Give the word through. [*Exeunt*]

SCENE VII. *Another part of the field*

Enter FLUELLEN *and* GOWER

FLUELLEN. Kill the poys and the luggage! 't is expressly against the law of arms: 't is as arrant a piece of knavery, mark you now, as can be offer't; in your conscience, now, is it not?

GOWER. 'T is certain there 's not a boy left alive; and

31. And all Ff | But all Qq Pope. 34. mistful Theobald | mixtful Ff. 38. [*Exeunt*] Rowe | Exit F_1F_2. SCENE VII Capell | Scene XIII Pope | Scene XII Hanmer | Actus Quartus Ff | Act IV. Scene I Rowe. 1. Kill Ff | Godes plud kil Qq. 3. offer't; in | offert in Ff.

31. **all my mother**: all that is womanly in me. Cf. *Hamlet*, IV, vii, 190; *Twelfth Night*, II, i, 42–43.

37. This incident is related in full by Holinshed. It appears afterwards that the king, on finding that the danger was not so great as he at first thought, stopped the slaughter, and was able to save a great number. It is observable that the king gives as his reason for the order, that he expected another battle, and had not men enough to guard one army and fight another. Gower (vii, 5–9) assigns a different reason. Holinshed gives both reasons, and Shakespeare chose to put one in the king's mouth, the other in Gower's.

the cowardly rascals that ran from the battle ha' done this slaughter: besides, they have burn'd and carried away all that was in the king's tent; wherefore the king, most worthily, hath caus'd every soldier to cut his prisoner's throat. O, 't is a gallant king!

FLUELLEN. Ay, he was porn at Monmouth, Captain Gower What call you the town's name where Alexander the Pig was born?

GOWER. Alexander the Great.

FLUELLEN. Why, I pray you, is not pig great? the pig, or the great, or the mighty, or the huge, or the magnanimous, are all one reckonings, save the phrase is a little variations.

GOWER. I think Alexander the Great was born in Macedon: his father was called Philip of Macedon, as I take it.

FLUELLEN. I think it is in Macedon where Alexander is porn. I tell you, captain, if you look in the maps of the 'orld, I warrant you sall find, in the comparisons between Macedon and Monmouth, that the situations, look you, is both alike. There is a river in Macedon; and there is also moreover a river at Monmouth: it is called Wye at Monmouth; but it is out of my prains what is the name of the other river: but 't is all one; 't is alike as my fingers is to my fingers, and there is salmons in both. If you mark Alexander's life well, Harry of Monmouth's life is come after it indifferent well; for there is figures in all things. Alexander, God knows, and you know, in his rages, and his furies, and his wraths, and his cholers, and his moods, and his displeasures, and his indignations, and also being a little intoxicates in his prains, did, in his ales and his angers, look you, kill his best friend, Cleitus.

16. great $F_2F_3F_4$ | grear F_1. 35, 41. Cleitus | Clytus Ff.

GOWER. Our king is not like him in that: he never kill'd any of his friends.

FLUELLEN. It is not well done, mark you now, to take the tales out of my mouth, ere it is made and finish'd. I speak but in the figures and comparisons of it: As Alexander kill'd his friend Cleitus, being in his ales and his cups; so also Harry Monmouth, being in his right wits and his good judgments, turn'd away the fat knight with the great-belly doublet; he was full of jests, and gipes, and knaveries, and mocks; I have forgot his name.

GOWER. Sir John Falstaff.

FLUELLEN. That is he. I 'll tell you there is good men porn at Monmouth.

GOWER. Here comes his majesty.

Alarum. Enter KING HENRY *and forces;* WARWICK, GLOUCESTER, EXETER, *with prisoners. Flourish*

KING HENRY. I was not angry since I came to France
Until this instant. Take a trumpet, herald;
Ride thou unto the horsemen on yond hill:
If they will fight with us, bid them come down,
Or void the field; they do offend our sight:
If they 'll do neither, we will come to them,
And make them skirr away, as swift as stones
Enforced from the old Assyrian slings:

43-44. **great-belly doublet** Clar | great belly-doublet Theobald | great belly doublet Ff.

50. Scene XIV Pope | Scene XIII Hanmer. — *Enter* . . . EXETER | Enter King Harry and Burbon Ff.

56. **skirr**: scurry, hurry. Cf. "skirr the country," *Macbeth*, V, iii, 35.

57. **Enforced**: driven by force. Cf. the special meaning of 'enforcement' in *2 Henry IV*, I, i, 120.

Besides, we 'll cut the throats of those we have;
And not a man of them that we shall take
Shall taste our mercy. Go, and tell them so.

Enter MONTJOY

EXETER. Here comes the herald of the French, my liege.
GLOUCESTER. His eyes are humbler than they us'd to be.
KING HENRY. How now! what means this, herald? know'st thou not
That I have fin'd these bones of mine for ransom?
Com'st thou again for ransom?
MONTJOY. No, great king:
I come to thee for charitable license
That we may wander o'er this bloody field
To book our dead, and then to bury them;
To sort our nobles from our common men;
For many of our princes — woe the while! —
Lie drown'd and soak'd in mercenary blood:
So do our vulgar drench their peasant limbs
In blood of princes; and their wounded steeds

68. book F_3F_4 | booke F_1F_2 | look Collier. 73. and their Malone | and with Ff | while there Pope | and the Capell.

61–85. Holinshed thus describes the king's interview with Montjoy:

In the morning Montioie king at armes and foure other French heralds came to the K. to know the number of prisoners, and to desire buriall for the dead. Before he made them answer (to vnderstand what they would saie) he demanded of them whie they made to him that request, considering that he knew not whether the victorie was his or theirs? When Montioie by true and just confession had cleered that doubt to the high praise of the king, he desired of Montioie to vnderstand the name of the castell neere adioining; when they had told him that it was called Agincourt, he said, "Then shall this conflict be called the battell of Agincourt."

68. book: register. Cf. *2 Henry IV*, IV, iii, 50; *Sonnets*, CXVII, 9

Fret fetlock deep in gore, and with wild rage
Yerk out their armed heels at their dead masters,
Killing them twice. O, give us leave, great king,
To view the field in safety, and dispose
Of their dead bodies!

KING HENRY. I tell thee truly, herald,
I know not if the day be ours or no;
For yet a many of your horsemen peer
And gallop o'er the field.

MONTJOY. The day is yours.

KING HENRY. Praised be God, and not our strength, for it!
What is this castle call'd that stands hard by?

MONTJOY. They call it Agincourt.

KING HENRY. Then call we this the field of Agincourt,
Fought on the day of Crispin Crispianus.

FLUELLEN. Your grandfather of famous memory, an 't please your majesty, and your great-uncle Edward the Plack Prince of Wales, as I have read in the chronicles, fought a most prave pattle here in France.

KING HENRY. They did, Fluellen.

FLUELLEN. Your majesty says very true: if your majesties is remember'd of it, the Welshmen did good service in a garden where leeks did grow, wearing leeks in their Monmouth caps; which, your majesty know, to this hour is an honourable badge of the service; and I do believe your majesty takes no scorn to wear the leek upon Saint Tavy's day.

94–95. "The best caps were formerly made at Monmouth, where the Cappers chapel doth still remain. . . . If at this day the phrase of 'wearing a Monmouth cap' be taken in a bad acception, I hope the inhabitants of that town will . . . disprove the occasion." — Fuller.

KING HENRY. I wear it for a memorable honour;
For I am Welsh, you know, good countryman.

FLUELLEN. All the water in Wye cannot wash your majesty's Welsh plood out of your pody, I can tell you that: God pless it, and preserve it, as long as it pleases his grace, and his majesty too!

KING HENRY. Thanks, good my countryman.

FLUELLEN. By Jeshu, I am your majesty's countryman, I care not who know it; I will confess it to all the 'orld: I need not to be asham'd of your majesty, prais'd be God, so long as your majesty is an honest man.

KING HENRY. God keep me so!

Enter WILLIAMS

Our heralds go with him:
Bring me just notice of the numbers dead
On both our parts. Call yonder fellow hither.

[*Points to* WILLIAMS. *Exeunt* Heralds *with* MONTJOY]

EXETER. Soldier, you must come to the king.

KING HENRY. Soldier, why wear'st thou that glove in thy cap?

WILLIAMS. And 't please your majesty, 't is the gage of one that I should fight withal, if he be alive.

KING HENRY. An Englishman?

WILLIAMS. And 't please your majesty, a rascal that swagger'd with me last night; who if alive, and ever dare to

104. **countryman** | Countrymen F_1. — *Exeunt* . . . Theobald | Ff omit.
109. **God** F_3F_4 | Good F_1F_2. 112. Scene XV Pope | Scene XIV Hanmer.
111. [*Points to* WILLIAMS Malone.

115, 118, 126. **And 't**: if it. Modern editors usually spell 'an't'. See Abbott, § 101. Cf. 'and' in lines 150, 155.

challenge this glove, I have sworn to take him a box o' th' ear: or, if I can see my glove in his cap, which he swore, as he was a soldier, he would wear if alive, I will strike it out soundly.

KING HENRY. What think you, Captain Fluellen! is it fit this soldier keep his oath?

FLUELLEN. He is a craven and a villain else, and 't please your majesty, in my conscience.

KING HENRY. It may be his enemy is a gentleman of great sort, quite from the answer of his degree.

FLUELLEN. Though he be as good a gentleman as the devil is, as Lucifer and Beelzebub himself, it is necessary, look your grace, that he keep his vow and his oath: if he be perjur'd, see you now, his reputation is as arrant a villain and a Jack-sauce, as ever his black shoe trod upon God's ground and his earth, in my conscience, la.

KING HENRY. Then keep thy vow, sirrah, when thou meet'st the fellow.

WILLIAMS. So I will, my liege, as I live.

KING HENRY. Who serv'st thou under?

WILLIAMS. Under Captain Gower, my liege.

FLUELLEN. Gower is a good captain, and is good knowledge and literatur'd in the wars.

KING HENRY. Call him hither to me, soldier.

WILLIAMS. I will, my liege. [*Exit*]

KING HENRY. Here, Fluellen; wear thou this favour for me, and stick it in thy cap: when Alençon and myself were down together, I pluck'd this glove from his helm: if any

128–129. **of great sort**: of high rank. Cf. IV, viii, 71.

146–147. Henry was "almost felled by the duke of Alanson, yet with plaine strength he . . . felled the duke himselfe." — Holinshed.

man challenge this, he is a friend to Alençon, and an enemy to our person; if thou encounter any such, apprehend him, and thou dost me love.

FLUELLEN. Your grace doo's me as great honours as can be desir'd in the hearts of his subjects: I would fain see the man, that has but two legs, that shall find himself aggrief'd at this glove, that is all; but I would fain see it once, and please God of his grace that I might see.

KING HENRY. Know'st thou Gower?

FLUELLEN. He is my dear friend, and please you.

KING HENRY. Pray thee, go seek him, and bring him to my tent.

FLUELLEN. I will fetch him. [*Exit*]

KING HENRY. My Lord of Warwick, and my brother Gloucester,

Follow Fluellen closely at the heels:
The glove which I have given him for a favour
May haply purchase him a box o' th' ear;
It is the soldier's; I by bargain should
Wear it myself. Follow, good cousin Warwick:
If that the fellow strike him, as I judge
By his blunt bearing, he will keep his word,
Some sudden mischief may arise of it;
For I do know Fluellen valiant,
And, touch'd with choler, hot as gunpowder,
And quickly will return an injury:
Follow, and see there be no harm between them.
Go you with me, uncle of Exeter. [*Exeunt*]

151. doo's F_1F_2 | do's F_3 | does F_4.
157. and Ff | an 't Delius Camb.
163. o' th' | a' th' Ff.
167. his F_1F_2 | this F_3F_4.

163. 'Purchase' (Fr. *pour, chasser*) originally means 'get in hunting.'

SCENE VIII. *Before* KING HENRY'S *pavilion*

Enter GOWER *and* WILLIAMS

WILLIAMS. I warrant it is to knight you, captain.

Enter FLUELLEN

FLUELLEN. God's will and his pleasure, captain, I beseech you now, come apace to the king: there is more good toward you peradventure than is in your knowledge to dream of.

WILLIAMS. Sir, know you this glove?

FLUELLEN. Know the glove! I know the glove is a glove.

WILLIAMS. I know this; and thus I challenge it.

[*Strikes him*]

FLUELLEN. 'Sblood, an arrant traitor as any is in the universal world, or in France, or in England!

GOWER. How now, sir! you villain!

WILLIAMS. Do you think I 'll be forsworn?

FLUELLEN. Stand away, Captain Gower; I will give treason his payment into plows, I warrant you.

WILLIAMS. I am no traitor.

FLUELLEN. That 's a lie in thy throat. I charge you in his majesty's name, apprehend him: he 's a friend of the Duke Alençon's.

Enter WARWICK *and* GLOUCESTER

WARWICK. How now, how now! what 's the matter?

FLUELLEN. My Lord of Warwick, here is — prais'd be God for it! — a most contagious treason come to light,

SCENE VIII Capell | Scene XVI Pope | Scene XV Hanmer. — *Before* . . . *pavilion* Theobald | Ff omit.

8. **'Sblood** | Sblud F_1F_2. — **any is** | any es $F_1F_2F_3$ | any's F_4.

13. **into** | in two Heath conj.

look you, as you shall desire in a summer's day. Here is his majesty.

Enter KING HENRY *and* EXETER

KING HENRY. How now! what 's the matter?

FLUELLEN. My liege, here is a villain and a traitor, that, look your grace, has struck the glove which your majesty is take out of the helmet of Alençon.

WILLIAMS. My liege, this was my glove; here is the fellow of it; and he that I gave it to in change promis'd to wear it in his cap: I promis'd to strike him, if he did: I met this man with my glove in his cap, and I have been as good as my word.

FLUELLEN. Your majesty hear now, saving your majesty's manhood, what an arrant, rascally, beggarly, lousy knave it is: I hope your majesty is pear me testimony, and witness, and will avouchment, that this is the glove of Alençon, that your majesty is give me, in your conscience, now.

KING HENRY. Give me thy glove, soldier: look, here is the fellow of it.
'T was I, indeed, thou promised'st to strike;
And thou hast given me most bitter terms.

FLUELLEN. And please your majesty, let his neck answer for it, if there is any martial law in the world.

KING HENRY. How canst thou make me satisfaction?

27–36. Verity notes how fine a contrast between two types of national character is afforded by these two speeches.

37. Here 'thy glove' evidently means the glove that Williams has in his cap. The king and Williams had exchanged gloves, so each has the other's glove in pledge. But the king has just given to Fluellen the glove he received from Williams; and he now takes from his pocket the mate to the one that Williams received from him.

WILLIAMS. All offences, my liege, come from the heart: never came any from mine that might offend your majesty.

KING HENRY. It was ourself thou didst abuse. 46

WILLIAMS. Your majesty came not like yourself: you appear'd to me but as a common man; witness the night, your garments, your lowliness; and, what your highness suffer'd under that shape, I beseech you take it for your own fault, and not mine: for, had you been as I took you for, I made no offence; therefore, I beseech your highness, pardon me. 53

KING HENRY. Here, uncle Exeter, fill this glove with crowns,
And give it to this fellow. Keep it, fellow;
And wear it for an honour in thy cap
Till I do challenge it. Give him the crowns:
And, captain, you must needs be friends with him. 58

FLUELLEN. By this day and this light, the fellow has mettle enough in his belly. Hold, there is twelve pence for you; and I pray you to serve God, and keep you out of prawls, and prabbles, and quarrels, and dissensions, and, I warrant you, it is the better for you.

WILLIAMS. I will none of your money. 64

FLUELLEN. It is with a good will; I can tell you, it will serve you to mend your shoes: come, wherefore should you be so pashful? your shoes is not so good: 'tis a good silling, I warrant you, or I will change it.

Enter an English HERALD

KING HENRY. Now, herald, are the dead number'd? 69

69. Scene XVII Pope | Scene XVI Hanmer. — *Enter* . . . HERALD Malone | Enter Herauld Ff | Enter a Herald, and others Capell.

HERALD. Here is the number of the slaughter'd French.

KING HENRY. What prisoners of good sort are taken, uncle?

EXETER. Charles Duke of Orleans, nephew to the king;
John Duke of Bourbon, and Lord Bouciqualt:
Of other lords and barons, knights and squires,
Full fifteen hundred, besides common men.

KING HENRY. This note doth tell me of ten thousand French
That in the field lie slain: of princes, in this number,
And nobles bearing banners, there lie dead
One hundred twenty-six: added to these,
Of knights, esquires, and gallant gentlemen,

71–102. Holinshed's account is again followed closely:

It was no marvell though this battell was lamentable to the French nation, for in it were taken and slaine the flower of all the nobilitie of France. There were taken prisoners, Charles duke of Orleance, nephue to the French king, John duke of Burbon, the lord Bouciqualt one of the marshals of France (he after died in England) with a number of other lords, knights, and esquiers, at the least fifteene hundred, besides the common people. There were slaine in all of the French part to the number of ten thousand men, whereof were princes and noble men bearing baners one hundred twentie and six; to these, of knights, esquiers, and gentlemen, so manie as made up the number of eight thousand and foure hundred (of the which five hundred were dubbed knights the night before the battell) so as of the meaner sort, not past sixteene hundred. Amongst those of the nobilitie that were slaine, these were the cheefest, Charles lord de la Breth high constable of France, Iaques of Chatilon lord of Dampier admerall of France, the Lord Rambures master of the crossebowes, sir Guischard Dolphin great master of France, Iohn duke of Alanson, Anthonie duke of Brabant brother to the duke of Burgognie, Edward duke of Bar, the earle of Nevers an other brother to the duke of Burgognie, with the erles of Marle, Vaudemont, Grandpree, Roussie, Fauconberge, Fois and Lestrake, beside a great number of lords and barons of name. Of Englishmen, there died at this battell, Edward duke of Yorke, the earle of Suffolke, sir Richard Kikelie, and Dauie Gamme esquier, and of all other not above fiue and twentie persons, as some doo report.

Eight thousand and four hundred; of the which,
Five hundred were but yesterday dubb'd knights:
So that, in these ten thousand they have lost,
There are but sixteen hundred mercenaries;
The rest are princes, barons, lords, knights, squires,
And gentlemen of blood and quality.
The names of those their nobles that lie dead,
Charles Delabreth, high constable of France;
Jaques of Chatillon, Admiral of France;
The master of the cross-bows, Lord Rambures;
Great Master of France, the brave Sir Guichard Dolphin;
John Duke of Alençon; Antony Duke of Brabant,
The brother to the Duke of Burgundy;
And Edward Duke of Bar: of lusty earls,
Grandpré and Roussi, Fauconberg and Foix,
Beaumont and Marle, Vaudemont and Lestrale.
Here was a royal fellowship of death!
Where is the number of our English dead?
[HERALD *presents another paper*]
Edward the Duke of York, the Earl of Suffolk,
Sir Richard Ketly, Davy Gam, esquire;
None else of name; and of all other men
But five and twenty. O God, thy arm was here;
And not to us, but to thy arm alone,

98. [HERALD . . . *paper*] Capell | Ff omit.

100. **Davy Gam, esquire.** A pleasing anecdote is told of this brave Welshman in Sir Walter Raleigh's *History of the World.* Having been sent out before the battle to reconnoitre the enemy, he reported, "May it please you, my liege, there are enough to be killed, enough to be taken prisoners, and enough to run away." It is said that among his other feats at Agincourt he saved the king's life.

Ascribe we all! When, without stratagem,
But in plain shock and even play of battle,
Was ever known so great and little loss
On one part and on th' other? Take it, God,
For it is only thine!

EXETER. 'T is wonderful!

KING HENRY. Come, go we in procession to the village;
And be it death proclaimed through our host
To boast of this, or take that praise from God
Which is his only.

FLUELLEN. Is it not lawful, and please your majesty, to tell how many is kill'd?

KING HENRY. Yes, captain; but with this acknowledgement,
That God fought for us.

FLUELLEN. Yes, my conscience, he did us great good.

KING HENRY. Do we all holy rites:
Let there be sung 'Non nobis' and 'Te Deum.'
The dead with charity enclos'd in clay,
And then to Calais; and to England then;
Where ne'er from France arriv'd more happy men. [*Exeunt*]

109. we $F_2F_3F_4$ | me F_1.
118. rites Pope | Rights Ff.
120. enclos'd Ff | enterred Qq.
121. And Ff | Weele Qq | We'll Capell. — Calais Rowe | Callice F_1.
122. happy Ff | happier Qq Capell.

119. This is Holinshed's graphic account:

And so, about foure of the clocke in the after noone, the king, when he saw no apperance of enimies, caused the retreit to be blowen; and gathering his army togither, gave thanks to almightie God for so happie a victorie, causing his prelats and chapleins to sing this psalme, *In exitu Israel de Ægypto;* and commanded euerie man to kneele downe on the ground at this verse, *Non nobis, Domine, non nobis, sed nomini tuo da gloriam.* Which doone, he caused *Te Deum* with certeine anthems to be soong, giuing laud and praise to God, without boasting of his owne force or anie humane power.

ACT V

PROLOGUE

Enter CHORUS.

CHORUS. Vouchsafe to those that have not read the story,
That I may prompt them: and, of such as have,
I humbly pray them to admit th' excuse
Of time, of numbers, and due course of things,
Which cannot in their huge and proper life
Be here presented. Now we bear the king
Toward Calais: grant him there; there seen,
Heave him away upon your winged thoughts
Athwart the sea. Behold, the English beach
Pales in the flood with men, with wives, and boys,
Whose shouts and claps out-voice the deep-mouth'd sea,
Which, like a mighty whiffler 'fore the king,

ACT V. PROLOGUE | Actus Quintus Ff | Act V. Scene I Rowe | Theobald continues the scene.

2. of such Ff | to such Pope | for such Capell.

10. with wives $F_2F_3F_4$ | wives F_1.

6–7. "When the king of England had well refreshed himselfe, and his souldiers (that had taken the spoile of such as were slaine,) he, with his prisoners, in good order, returned to the towne of Calis. . . . The sixt daie of Nouember, he with all his prisoners tooke shipping, and the same daie landed at Douer." — Holinshed.

10. **Pales in**: fences around, incloses as with palings.

12. **whiffler**: one who walks or rides at the head of a procession to clear the way. Originally the word was applied to a piper or fifer ('one who blows in whiffs') preceding an army.

Seems to prepare his way: so let him land,
And solemnly see him set on to London:
So swift a pace hath thought that even now
You may imagine him upon Blackheath;
Where that his lords desire him to have borne
His bruised helmet and his bended sword
Before him through the city, he forbids it,
Being free from vainness and self-glorious pride;
Giving full trophy, signal, and ostent,
Quite from himself to God. But now behold,
In the quick forge and working-house of thought,
How London doth pour out her citizens!
The mayor and all his brethren, in best sort,
Like to the senators of th' antique Rome,
With the plebeians swarming at their heels,
Go forth and fetch their conquering Cæsar in:
As, by a lower but loving likelihood,

29. lower but Globe Camb | lower, but by Ff.

14. **solemnly**: with ordered pomp and ceremony.

17–19. Whereas his lords wish him to have his bruised helmet and his bent sword borne before him, he forbids it. "He would not suffer his helmet to be caried with him, whereby might haue appeared to the people the blowes and dints that were to be seene in the same; neither would he suffer any ditties to be made and soong by minstrels of his glorious victorie, for that he would wholie haue the praise and thanks altogither giuen to God." — Holinshed.

21. **ostent**: external show. The king "seemed little to regard such vaine pompe and shewes as were in triumphant sort deuised for his welcomming home." — Holinshed.

25. "The maior of London, and the aldermen, apparelled in orient grain scarlet, and four hundred commoners clad in beautiful murrie, well mounted and trimlie horssed, with rich collars, & great chaines, met the king on Blackheath, reioising at his returne." — Holinshed.

Were now the general of our gracious empress,
As in good time he may, from Ireland coming,
Bringing rebellion broached on his sword,
How many would the peaceful city quit,
To welcome him! much more, and much more cause,
Did they this Harry. Now in London place him;
As yet the lamentation of the French
Invites the King of England's stay at home;
The emperor 's coming in behalf of France,
To order peace between them; and omit
All the occurrences, whatever chanc'd,
Till Harry's back-return again to France:
There must we bring him; and myself have play'd
The interim, by remembering you 't is past.
Then brook abridgement; and your eyes advance,
After your thoughts, straight back again to France. [*Exit*]

38. **The emperor 's** | The Emperour 's Ff | The emperor Delius.

30–32. The allusion is to the Earl of Essex, who in April, 1599, set out for Ireland, as governor, to put down the rebellion of Tyrone. His departure was an occasion of great enthusiasm, people of all ranks thronging around him and showering benedictions upon him. But these bright anticipations were sadly disappointed. The expedition failed utterly; and the earl's return, in September following, was unhonoured and unmarked. — **broached**: spitted.

38. **The emperor 's coming**: the emperor is coming. Sigismund "came into England to the intent that he might make an attonement betweene king Henrie and the French king." — Holinshed. The Emperor Sigismund, who had married a cousin of Henry V, visited England in May, 1416.

His main object was to enlist Henry's aid in terminating the great schism in the Catholic Church; the Council of Constance, which eventually ended the schism by electing Martin V Pope, sat from 1414 to 1418 under the presidency of Sigismund. When his mediation between England and France failed, Sigismund made an alliance with Henry. — Verity.

SCENE I. *France. The English camp*

Enter FLUELLEN *and* GOWER

GOWER. Nay, that 's right; but why wear you your leek to-day? Saint Davy's day is past.

FLUELLEN. There is occasions and causes why and wherefore in all things. I will tell you, asse my friend, Captain Gower: The rascally, scald, beggarly, lousy, pragging knave, Pistol, which you and yourself and all the world know to be no petter than a fellow, look you now, of no merits, he is come to me, and prings me pread and salt yesterday, look you, and pid me eat my leek: it was in a place where I could not breed no contention with him; but I will be so bold as to wear it in my cap till I see him once again, and then I will tell him a little piece of my desires. 12

Enter PISTOL

GOWER. Why, here he comes, swelling like a turkey-cock.

FLUELLEN. 'T is no matter for his swellings nor his turkey-cocks. God pless you, Auncient Pistol! you scurvy, lousy knave, Got pless you! 16

SCENE I Hanmer | Scene II Pope. —*France . . . camp* Globe Camb | A Court of Guard Capell | Ff omit.

2. **Davy's** | Dauies Ff | David's Rowe.

4. **asse my** Ff | asse a Rowe.

SCENE I. In previous editions of Hudson's Shakespeare, this scene was made the ninth and last of the fourth act. The suggestion came from Johnson, who held that the quarrel happened before the return of the army to England; but, as Steevens makes clear, Fluellen says, line 8, that it was 'yesterday' he was bade by Pistol to eat the leek, so that this quarrel is not immediately concerned with the outbreak in the sixth scene of the third act.

5. **scald**: scabby, scurvy. An Elizabethan term of contempt.

PISTOL. Ha! art thou bedlam? dost thou thirst, base Trojan,
To have me fold up Parca's fatal web?
Hence! I am qualmish at the smell of leek.

FLUELLEN. I peseech you heartily, scurvy, lousy knave, at my desires, and my requests, and my petitions, to eat, look you, this leek: because, look you, you do not love it, nor your affections, and your appetites, and your digestions, doo's not agree with it, I would desire you to eat it.

PISTOL. Not for Cadwallader and all his goats.

FLUELLEN. There is one goat for you. [*Strikes him*] Will you be so good, scald knave, as eat it?

PISTOL. Base Trojan, thou shalt die.

FLUELLEN. You say very true, scald knave; when God's will is: I will desire you to live in the mean time, and eat your victuals: come, there is sauce for it. [*Strikes him*] You call'd me yesterday mountain-squire; but I will make you to-day a squire of low degree. I pray you, fall to: if you can mock a leek, you can eat a leek.

GOWER. Enough, captain: you have astonish'd him.

FLUELLEN. I say, I will make him eat some part of my leek, or I will peat his pate four days. Bite, I pray you; it is good for your green wound and your ploody coxcomb.

PISTOL. Must I bite?

17-19. Prose in Ff.
24. doo's $F_1F_2F_3$ | does F_4.
26. [*Strikes him*] Ff.
31. [*Strikes him*] Ff omit.

25. **Cadwallader,** the last of the British (Welsh) kings, defended Wales against the invading Saxons.—**goats.** Cf. *1 Henry IV*, III, i, 39.

32. In *Cymbeline* 'mountaineer' is a term of contempt.

33. **a squire of low degree.** The quibble involved is the more effective because it involves the title of a popular old romance in verse beginning, "It was a squyre of lowe degre."

FLUELLEN. Yes, certainly, and out of doubt, and out of question too, and ambiguities.

PISTOL. By this leek, I will most horribly revenge:
I eat and eat, I swear —

FLUELLEN. Eat, I pray you: will you have some more sauce to your leek? there is not enough leek to swear by. 45

PISTOL. Quiet thy cudgel; thou dost see I eat.

FLUELLEN. Much good do you, scald knave, heartily. Nay, pray you, throw none away; the skin is good for your broken coxcomb. When you take occasions to see leeks hereafter, I pray you, mock at 'em; that is all. 50

PISTOL. Good.

FLUELLEN. Ay, leeks is good: hold you, there is a groat to heal your pate.

PISTOL. Me a groat! 54

FLUELLEN. Yes, verily and in truth, you shall take it; or I have another leek in my pocket, which you shall eat.

PISTOL. I take thy groat in earnest of revenge.

FLUELLEN. If I owe you any thing, I will pay you in cudgels: you shall be a woodmonger, and buy nothing of me but cudgels. God b' wi' you, and keep you, and heal your pate. [*Exit*]

PISTOL. All hell shall stir for this. 62

GOWER. Go, go; you are a counterfeit cowardly knave. Will you mock at an ancient tradition, begun upon an honourable respect, and worn as a memorable trophy of predeceas'd valour, — and dare not avouch in your deeds

44. Eat, I | eate I Ff | eke I Rann. F1F2 | Gud bu'y F3F4.
60. God b' wi' Capell | God bu'y 64. begun Capell | began Ff.

43. Moore Smith punctuates: "I, eat and eat? I swear —."
65. **respect**: consideration, reason. Cf. *Hamlet*, III, 1, 68.

any of your words? I have seen you gleeking and galling at this gentleman twice or thrice. You thought, because he could not speak English in the native garb, he could not therefore handle an English cudgel: you find it otherwise; and henceforth let a Welsh correction teach you a good English condition. Fare ye well. [*Exit*]

PISTOL. Doth Fortune play the huswife with me now?
News have I that my Doll is dead i' the spital;
And there my rendezvous is quite cut off.
Old I do wax; and from my weary limbs
Honour is cudgell'd.
To England will I steal, and there I 'll steal:
And patches will I get unto these cudgell'd scars,
And swear I got them in the Gallia wars. [*Exit*]

73-78. Prose in Ff.
74. **Doll** Ff | Nell Capell.
79. **cudgell'd** | Qq Pope omit.
80. **swear** F_3F_4 | **swore** F_1F_2.

67. **gleeking**: jeering. Cf. *A Midsummer Night's Dream*, III, i, 150, where Bottom says to Titania, "Nay, I can gleek upon occasion."—**galling**: saying galling things. Cf. I, ii, 151.

69. **garb**: fashion. In the five places where Shakespeare uses 'garb,' it is in the sense of a prevailing 'mode' or custom, 'the fashion.'

72. **condition**: temper, disposition. Cf. V, ii, 275.

73. **huswife**: jilt. 'Hussy' in this sense is still in common use.

74. **spital**: hospital. See note on II, i, 69.

80. [*Exit*] Johnson comments thus characteristically:

The comick scenes of The History of Henry the Fourth and Fifth are now at an end, and all the comick personages are now dismissed. Falstaff and Mrs. Quickly are dead; Nym and Bardolph are hanged; Gadshill was lost immediately after the robbery; Poins and Peto have vanished since, one knows not how; and Pistol is now beaten into obscurity. I believe every reader regrets their departure.

SCENE II. *France. A royal palace*

Enter, at one door, KING HENRY, EXETER, BEDFORD, GLOUCESTER, WARWICK, WESTMORELAND, *and other* Lords; *at another, the* FRENCH KING, QUEEN ISABEL, *the* PRINCESS KATHARINE, ALICE, *and other* Ladies; *the* DUKE OF BURGUNDY, *and his train*

KING HENRY. Peace to this meeting, wherefore we are met!
Unto our brother France, and to our sister,
Health and fair time of day; joy and good wishes
To our most fair and princely cousin Katharine;
And, as a branch and member of this royalty,
By whom this great assembly is contriv'd,
We do salute you, Duke of Burgundy;
And, princes French, and peers, health to you all!

FRENCH KING. Right joyous are we to behold your face,
Most worthy brother England; fairly met:
So are you, princes English, every one.

QUEEN ISABEL. So happy be the issue, brother England,
Of this good day and of this gracious meeting,
As we are now glad to behold your eyes;

SCENE II Hanmer | Scene III Pope. — *France . . . palace* Globe Camb | Troyes in Champagne. An Apartment in the French King's Palace Malone | Ff omit.

Enter . . . train | Enter at one doore, King Henry, Exeter, Bedford, Warwicke, and other Lords. At another, Queene Isabel, the King, the Duke of Bourgongne, and other French Ff.

12. **England** $F_2F_3F_4$ | Ireland F_1.

1. The French and the English kings have met for discussion of the terms of peace, and King Henry begins by wishing peace to the meeting: "Peace, for which we are met, be to this meeting!"

Your eyes, which hitherto have borne in them
Against the French, that met them in their bent,
The fatal balls of murdering basilisks:
The venom of such looks, we fairly hope,
Have lost their quality; and that this day
Shall change all griefs and quarrels into love.

KING HENRY. To cry amen to that, thus we appear.

QUEEN ISABEL. You English princes all, I do salute you.

BURGUNDY. My duty to you both, on equal love,
Great kings of France and England! That I have labour'd,
With all my wits, my pains, and strong endeavours,
To bring your most imperial majesties
Unto this bar and royal interview,
Your mightiness on both parts best can witness.
Since then my office hath so far prevail'd
That, face to face and royal eye to eye,
You have congreeted, let it not disgrace me,
If I demand, before this royal view,

16. **bent**: direction of an eye-glance. Cf. 'bend,' *Julius Cæsar*, I, ii, 123.

17. There is a quibble here. The name 'basilisk' was given to (1) a fabulous serpent, whose very glance was fatal, *Richard III*, I, ii, 151, and (2) a large cannon, *1 Henry IV*, II, iii, 56.

19. **Have lost**. The verb is attracted into the plural by the nearer substantive. See Abbott, § 412.

27. **bar**: place of conference. Ordinarily, when sovereigns met in the field for purposes of conference, a barrier was erected at the place agreed upon, as a protection of either party against the possible violence or treachery of the other. Hence 'bar' came to be used for any place of meeting.

28. **mightiness**. The word is plural. For the omission of *es*, see Abbott, § 471. Cf. 'highness' in I, ii, 36.

31. **congreeted**: met and saluted. A Shakespearian 'nonce-word.'

What rub or what impediment there is,
Why that the naked, poor, and mangled Peace,
Dear nurse of arts, plenties, and joyful births,
Should not, in this best garden of the world,
Our fertile France, put up her lovely visage?
Alas, she hath from France too long been chas'd!
And all her husbandry doth lie on heaps,
Corrupting in it own fertility.
Her vine, the merry cheerer of the heart,
Unpruned dies; her hedges even-pleach'd,
Like prisoners wildly overgrown with hair,
Put forth disorder'd twigs; her fallow leas
The darnel, hemlock, and rank fumitory,
Do root upon, while that the coulter rusts
That should deracinate such savagery;
The even mead, that erst brought sweetly forth
The freckled cowslip, burnet, and green clover,
Wanting the scythe, all uncorrected, rank,
Conceives by idleness, and nothing teems

40. it F_1F_2 | it's F_3F_4.
42. even-pleach'd Hanmer | even pleach'd F_1F_2 | even, pleach'd F_3F_4.
45. fumitory F_4 | Femetary $F_1F_2F_3$.
46. coulter Johnson | Culter Ff.
50. all Rowe | withall Ff.

40. **it**: its. This use of 'it' as a possessive still survives in dialect. 'It own' was very common. Cf. *The Tempest*, II, i, 163.

42. **even-pleach'd**: evenly interwoven. Cf. *Much Ado About Nothing*, III, i, 7: "And bid her steal into the pleached bower."

45. Cf. the description of the weeds with which Lear in his madness crowned himself, *King Lear*, IV, iv, 3–6.

47. **deracinate**: pluck up by the roots, eradicate. Cf *Troilus and Cressida*, I, iii, 99. — **savagery**: wild growth.

49. **freckled cowslip.** Cf. *A Midsummer Night's Dream*, II, i, 10–13. — **burnet.** An herb used in stanching wounds. So called from the hue of its flowers, 'burnet' being an old adjective meaning 'dark brown.'

But hateful docks, rough thistles, kecksies, burs,
Losing both beauty and utility;
And all our vineyards, fallows, meads, and hedges,
Defective in their natures, grow to wildness.
Even so our houses and ourselves and children
Have lost, or do not learn for want of time,
The sciences that should become our country;
But grow, like savages, — as soldiers will
That nothing do but meditate on blood, —
To swearing and stern looks, defus'd attire,
And every thing that seems unnatural.
Which to reduce into our former favour,
You are assembled: and my speech entreats
That I may know the let, why gentle Peace
Should not expel these inconveniences,
And bless us with her former qualities.

KING HENRY. If, Duke of Burgundy, you would the peace,
Whose want gives growth to th' imperfections

54-55. **all . . . wildness.** Ff | as... wildness, Capell Globe Camb.
61. **defus'd** F_1F_2 | diffus'd F_3F_4.
68. **Burgundy** Rowe | Burgonie F_1.

52. **kecksies**: hemlocks. The word is often applied to the dry hollow stalks of various coarse umbelliferous plants. The spelling in the text is the provincial form of 'kexes,' which seems itself to be a double plural from 'keck.' See Skeat.

54–55. There seems no good reason for rejecting the reading of the Folios here. — **Defective in their natures.** Not defective in their productive virtue, for they grew to wildness; but defective in their proper virtue, which is to serve man with food and support.

61. **defus'd**: disordered, confused. Cf. 'defuse,' *King Lear*, I, iv, 2.

63. **reduce**: bring back. Lat. *re-ducere*. — **favour**: appearance. Cf. *Measure for Measure*, IV, ii, 34.

65. **let**: hindrance. Cf. 'let,' the verb, in *Hamlet*, I, iv, 85. So "sore let and hindered" in the Book of Common Prayer.

Which you have cited, you must buy that peace
With full accord to all our just demands;
Whose tenours and particular effects
You have, enschedul'd briefly, in your hands.

BURGUNDY. The king hath heard them; to the which as yet
There is no answer made.

KING HENRY. Well, then, the peace,
Which you before so urg'd, lies in his answer.

FRENCH KING. I have but with a cursorary eye
O'erglanc'd the articles: pleaseth your grace
To appoint some of your council presently
To sit with us once more, with better heed
To re-survey them, we will suddenly
Pass our accept and peremptory answer.

KING HENRY. Brother, we shall. Go, uncle Exeter,
And brother Clarence, and you, brother Gloucester,
Warwick, and Huntingdon, go with the king;

72. **tenours** Theobald | Tenures Ff.
75-76. **Well . . . urg'd** | one line in Ff.
77. **cursorary** Q_3 Pope | curselarie F_1 | curselary $F_2F_3F_4$ | cursenary Q_1Q_2 | cursory Hanmer.
82. **Pass our accept** Ff | Pass, or accept Theobald.
85. **Huntingdon** | Huntington Ff.

77. **cursorary**: cursory, hasty. The word 'cursory,' printed by Hanmer in the text, was just coming into use in Shakespeare's day; "some latitude, therefore, especially under stress of metrical needs, is excusable, and the manifest perplexity of the printers of the Folio and Quartos easily intelligible." — H. A. Evans.

79. **presently**: immediately. Like 'anon' and other words meaning 'without delay,' 'presently' came to mean 'after a while.'

82. Pronounce our accepted and decisive answer. Schmidt and others interpret 'accept' as a shortened form of 'acceptance'; it is more likely to be a participle, as Murray, Clar, etc., suggest.

85. **Huntingdon.** John Holland, Earl of Huntingdon, who afterwards married the widow of Edmund Mortimer, Earl of March.

And take with you free power to ratify,
Augment, or alter, as your wisdoms best
Shall see advantageable for our dignity,
Any thing in or out of our demands;
And we 'll consign thereto. Will you, fair sister,
Go with the princes, or stay here with us?

QUEEN ISABEL. Our gracious brother, I will go with them:
Haply a woman's voice may do some good,
When articles too nicely urg'd be stood on.

KING HENRY. Yet leave our cousin Katharine here with us:
She is our capital demand, compris'd
Within the fore-rank of our articles.

QUEEN ISABEL. She hath good leave.

[*Exeunt all except* HENRY, KATHARINE, *and* ALICE]

KING HENRY. Fair Katharine, and most fair!
Will you vouchsafe to teach a soldier terms
Such as will enter at a lady's ear,
And plead his love-suit to her gentle heart?

KATHARINE. Your majesty shall mock at me; I cannot speak your England.

KING HENRY. O fair Katharine, if you will love me soundly with your French heart, I will be glad to hear you

93. **Haply** F_4 | Happily F_1 | Happely F_2F_3.
98. [*Exeunt all*... ALICE] Globe Camb | Exeunt omnes. Manet King and Katherine Ff. — Scene IV Pope | Scene III Hanmer.

Neither Huntingdon nor Clarence (line 84) is in the list of dramatis personæ, as neither of them speaks a word.

88. **advantageable**: advantageous. This confusion of active and passive forms, both in adjectives and participles, is common in Shakespeare. See Abbott, §§ 3, 374.

94. **nicely**: fastidiously, captiously. Cf. 'nice,' line 258. — **stood**: insisted. Cf. *3 Henry VI*, IV, vii, 58.

confess it brokenly with your English tongue. Do you like me, Kate?

KATHARINE. Pardonnez-moi, I cannot tell wat is 'like me.'

KING HENRY. An angel is like you, Kate, and you are like an angel.

KATHARINE. Que dit-il? que je suis semblable à les anges?

ALICE. Oui, vraiment, sauf votre grace, ainsi dit-il.

KING HENRY. I said so, dear Katharine; and I must not blush to affirm it.

KATHARINE. O bon Dieu! les langues des hommes sont pleines de tromperies.

KING HENRY. What says she, fair one? that the tongues of men are full of deceit?

ALICE. Oui, dat de tongues of de mans is be full of deceits: dat is de princess.

KING HENRY. The princess is the better Englishwoman. I' faith, Kate, my wooing is fit for thy understanding: I am glad thou canst speak no better English; for, if thou couldst, thou wouldst find me such a plain king, that thou wouldst think I had sold my farm to buy my crown. I know no ways to mince it in love, but directly to say, 'I love you'; then, if you urge me farther than to say, 'Do you in faith?' I wear out my suit. Give me your answer; i' faith, do, and so clap hands and a bargain; how say you, lady?

KATHARINE. Sauf votre honneur, me understand well.

108. **wat** Ff | vat Rowe Globe Camb. — **'like me'** Globe | like me Ff.
116. **pleines** Pope | plein Ff.
120. **is de** | says de Mason conj.
129. so F_1F_2 | F_3F_4 omit.
130. **well** Ff | vell Rowe Globe.

120. **dat is de princess.** Probably this means, This is what the princess really feels. But see Mason's conjecture in textual notes.

126. **mince it.** See Abbott, § 226. — **directly**: straightforwardly.

KING HENRY. Marry, if you would put me to verses or to dance for your sake, Kate, why, you undid me: for the one, I have neither words nor measure; and for the other, I have no strength in measure, yet a reasonable measure in strength. If I could win a lady at leap-frog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken, I should quickly leap into a wife. Or, if I might buffet for my love, or bound my horse for her favours, I could lay on like a butcher, and sit like a jack-an-apes, never off. But, before God, Kate, I cannot look greenly nor gasp out my eloquence, nor I have no cunning in protestation; only downright oaths, which I never use till urg'd, nor never break for urging. If thou canst love a fellow of this temper, Kate, whose face is not worth sun-burning, that never looks in his glass for love of any thing he sees there, let thine eye be thy cook. I speak to thee plain soldier: if thou canst love me for this, take me; if not, to say to thee that I shall die, is true; but for thy love, by the Lord, no; yet I love thee too. And, while thou liv'st, dear Kate, take a fellow of plain and uncoin'd constancy; for he perforce must do thee right, because he hath not the gift to woo in other places: for these fellows of infinite tongue, that can rhyme themselves into ladies' favours, they do always reason themselves out again. What! a speaker is but a

135. **vaulting** F_3F_4 | vawting F_1F_2. 148-149. **by the Lord** | by the L. Ff.

134. **measure**. The quibble involves the three senses of 'measure,' — 'verse rhythm,' 'dancing,' and 'amount.' Cf. *Richard II*, III, iv, 7; *Much Ado About Nothing*, II, i, 74.

139–140. **jack-an-apes**. See Murray for the history of this word.

150. **uncoin'd constancy**: an affection that has never 'gone forth,' a heart like virgin gold that has never had any image stamped upon it.

prater; a rhyme is but a ballad. A good leg will fall; a straight back will stoop; a black beard will turn white; a curl'd pate will grow bald; a fair face will wither; a full eye will wax hollow: but a good heart, Kate, is the sun and the moon; or, rather, the sun, and not the moon; for it shines bright, and never changes, but keeps his course truly. If thou would have such a one, take me; and take me, take a soldier; take a soldier, take a king: and what say'st thou, then, to my love? speak, my fair, and fairly, I pray thee.

KATHARINE. Is it possible dat I sould love de enemy of France? 165

KING HENRY. No; it is not possible you should love the enemy of France, Kate: but, in loving me, you should love the friend of France; for I love France so well that I will not part with a village of it; I will have it all mine: and, Kate, when France is mine and I am yours, then yours is France and you are mine. 171

KATHARINE. I cannot tell wat is dat.

KING HENRY. No, Kate? I will tell thee in French; which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shook off. Je quand sur le possession de France, et quand vous avez le possession de moi, — let me see, what then? Saint Denis be my speed! — donc votre est France et vous êtes mienne. It is as easy for me, Kate, to conquer the kingdom, as to speak so much more French: I shall never move thee in French, unless it be to laugh at me. 181

172. **wat** Ff | vat Globe Camb. 176-177. **le . . . le** | la . . . la Capell.

155. **fall**: fall away, shrink. Cf. *As You Like It*, II, vii, 160–161.

177–178. **Saint Denis be my speed**: may St. Denis (the patron saint of France) help me to success! For 'speed' see Skeat.

KATHARINE. Sauf votre Honneur, le François que vous parlez, il est meilleur que l'Anglois lequel je parle.

KING HENRY. No, faith, is 't not, Kate; but thy speaking of my tongue, and I thine, most truly-falsely, must needs be granted to be much at one. But, Kate, dost thou understand thus much English, canst thou love me?

KATHARINE. I cannot tell. 188

KING HENRY. Can any of your neighbours tell, Kate? I 'll ask them. Come, I know thou lovest me: and at night, when you come into your closet, you 'll question this gentlewoman about me; and I know, Kate, you will to her dispraise those parts in me that you love with your heart: but, good Kate, mock me mercifully; the rather, gentle princess, because I love thee cruelly. If ever thou beest mine, Kate, as I have a saving faith within me tells me thou shalt, I get thee with scambling, and thou must therefore needs prove a good soldier-breeder: shall not thou and I, between Saint Denis and Saint George, compound a boy, half French, half English, that shall go to Constantinople and take the Turk by the beard? shall we not? what say'st thou my fair flower-de-luce? 202

KATHARINE. I do not know dat.

KING HENRY. No; 't is hereafter to know, but now to promise: do but now promise, Kate, you will endeavour for your French part of such a boy; and for my English moiety take the word of a king and a bachelor. How answer you, la plus belle Katharine du monde, mon très-cher et divin déesse? 209

183. il est | il & Ff. — meilleur | melieus F_1F_2.

197. scambling: struggling, fighting. Used as a present participle in I, i, 4. The form 'scramble' is not found in Shakespeare.

KATHARINE. Your majesté ave fausse French enough to deceive de most sage demoiselle dat is en France.

KING HENRY. Now, fie upon my false French! By mine honour, in true English, I love thee, Kate: by which honour I dare not swear thou lovest me; yet my blood begins to flatter me that thou dost, notwithstanding the poor and untempering effect of my visage. Now, beshrew my father's ambition! he was thinking of civil wars when he got me: therefore was I created with a stubborn outside, with an aspect of iron, that, when I come to woo ladies, I fright them. But, in faith, Kate, the elder I wax, the better I shall appear: my comfort is, that old age, that ill layer-up of beauty, can do no more spoil upon my face: thou hast me, if thou hast me, at the worst; and thou shalt wear me, if thou wear me, better and better. And therefore tell me, most fair Katharine, will you have me? Put off your maiden blushes; avouch the thoughts of your heart with the looks of an empress; take me by the hand, and say 'Harry of England, I am thine': which word thou shalt no sooner bless mine ear withal, but I will tell thee aloud 'England is thine, Ireland is thine, France is thine, and Henry Plantagenet is thine'; who, though I speak it before his face, if he be not fellow with the best king, thou shalt find the best king of good fellows. Come, your answer in broken music; for thy voice is music, and thy English broken; therefore, queen of all, Katharine, break thy mind to me in broken English: wilt thou have me?

211. **demoiselle** | damoiseil F_1F_2. 225. **your maiden** | those Maiden F_3F_4.

233. **broken music.** The expression, a technical one to describe certain kinds of 'part-music,' is here used, for the sake of the quibble implicit in it, to denote 'sweetest music.' Cf. *As You Like It*, I, ii, 150.

KATHARINE. Dat is as it shall please de roi mon père.

KING HENRY. Nay, it will please him well, Kate, it shall please him, Kate.

KATHARINE. Den it sall also content me.

KING HENRY. Upon that I kiss your hand, and I call you my queen.

KATHARINE. Laissez, mon seigneur, laissez, laissez: ma foi, je ne veux point que vous abaissiez votre grandeur en baisant la main d'une de votre seigneurie indigne serviteur; excusez-moi, je vous supplie, mon très-puissant seigneur.

KING HENRY. Then I will kiss your lips, Kate.

KATHARINE. Les dames et demoiselles pour être baisées devant leur noces, il n'est pas la coutume de France.

KING HENRY. Madam my interpreter, what says she?

ALICE. Dat it is not be de fashion pour les ladies of France, — I cannot tell wat is baiser en Anglish.

KING HENRY. To kiss.

ALICE. Your majesty entendre bettre que moi.

KING HENRY. It is not a fashion for the maids in France to kiss before they are married, would she say?

ALICE. Oui, vraiment.

KING HENRY. O Kate, nice customs curtsy to great kings. Dear Kate, you and I cannot be confin'd within the weak

243. **Laissez** Rowe | Laisse Ff.
244. **abaissiez** | abbaisse Ff.
245. **d'une . . . indigne** Globe Camb | d'une nostre Seigneur indignie Ff.
246. **excusez-moi** Rowe | excuse moy Ff.
248. **baisées** Theobald | baisee F_1.
249. **noces** Dyce Globe Camb | nopcese Ff.
251. **les** Theobald | le Ff.
252. **wat** $F_1F_2F_3$ | vat Globe Camb. — **baiser** Hanmer | buisse Ff.
255. **It is** F_1F_2 | Is it F_3F_4.
258. **curtsy** | cursie Ff | courtesy Globe Camb.

258. **nice customs curtsy**: prudish conventions yield. Cf. 'nice,' line 263; 'nicely,' line 94. See note, I, ii, 15.

list of a country's fashion: we are the makers of manners, Kate; and the liberty that follows our places stops the mouth of all find-faults; as I will do yours for upholding the nice fashion of your country in denying me a kiss: therefore, patiently and yielding. [*Kissing her*] You have witchcraft in your lips, Kate: there is more eloquence in a sugar touch of them than in the tongues of the French council; and they should sooner persuade Harry of England than a general petition of monarchs. Here comes your father. 269

Re-enter the FRENCH KING *and his* QUEEN, BURGUNDY, *and other* Lords

BURGUNDY. God save your majesty! my royal cousin, Teach you our princess English?

KING HENRY. I would have her learn, my fair cousin, how perfectly I love her; and that is good English.

BURGUNDY. Is she not apt? 274

KING HENRY. Our tongue is rough, coz, and my condition is not smooth; so that, having neither the voice nor the heart of flattery about me, I cannot so conjure up the spirit of love in her, that he will appear in his true likeness. 278

BURGUNDY. Pardon the frankness of my mirth, if I answer you for that. If you would conjure in her, you must make

264. [*Kissing her*] Rowe | Ff omit.
270. Scene V Pope | Scene IV Hanmer. — *Re-enter . . . other* Lords Capell Globe Camb | Enter the French Power, and the English Lords Ff.
274. not F_1F_2 | F_3F_4 omit.

260. list: barrier. Cf. *1 Henry IV*, IV, i, 51. The plural usually denoted the inclosed space within which tilting-matches, or tournaments, were held.

280–281. Conjurers used to mark out a circle on the ground, within which their conjuring was to take effect by the appearance

a circle; if conjure up love in her in his true likeness, he must appear naked and blind. Can you blame her then, being a maid yet ros'd over with the virgin crimson of modesty, if she deny the appearance of a naked blind boy? It were, my lord, a hard condition for a maid to consign to. 285

KING HENRY. Yet they do wink and yield, as love is blind and enforces.

BURGUNDY. They are then excus'd, my lord, when they see not what they do.

KING HENRY. Then, good my lord, teach your cousin to consent winking. 291

BURGUNDY. I will wink on her to consent, my lord, if you will teach her to know my meaning: for maids, well summer'd and warm kept, are like flies at Bartholomew-tide, blind, though they have their eyes. 295

KING HENRY. This moral ties me over to time and a hot summer; and so I shall catch the fly, your cousin, in the latter end and she must be blind too.

BURGUNDY. As love is, my lord, before it loves. 299

KING HENRY. It is so: and you may, some of you, thank love for my blindness, who cannot see many a fair French city for one fair French maid that stands in my way.

FRENCH KING. Yes, my lord, you see them perspectively, the cities turn'd into a maid; for they are girdled with maiden walls that war hath never enter'd. 305

305. **never** Rowe | not Capell | Ff omit.

of the beings invoked. Probably an equivoque is here intended, 'circle' being also used for 'crown.'

294–295. **Bartholomew-tide**: St. Bartholomew's Day, August 24.

303. **perspectively**: as in a 'perspective.' A 'perspective' was "a glass cut in such a manner as to produce an optical deception

KING HENRY. Shall Kate be my wife?

FRENCH KING. So please you.

KING HENRY. I am content; so the maiden cities you talk of may wait on her: so the maid that stood in the way for my wish shall show me the way to my will.

FRENCH KING. We have consented to all terms of reason.

KING HENRY. Is 't so, my lords of England?

WESTMORELAND. The king hath granted every article:
His daughter first; and then in sequel all,
According to their firm proposed natures.

EXETER. Only, he hath not yet subscribed this: Where your majesty demands that the King of France, having any occasion to write for matter of grant, shall name your highness in this form and with this addition, in French, Notre très-cher fils Henri, roi d'Angleterre, héritier de France; and thus in Latin, Præclarissimus filius noster Henricus, rex Angliæ, et hæres Franciæ.

FRENCH KING. Nor this I have not, brother, so denied,
But your request shall make me let it pass.

314. **and then** $F_2F_3F_4$ | and F_1. 320. **héritier** Globe Camb | Heretere Ff.
317. **any** F_1F_2 | F_3F_4 omit.

when looked through."— Schmidt. Cf. *Twelfth Night*, V, i, 224–225:

> One face, one voice, one habit and two persons,
> A natural perspective that is and is not.

321. 'Præclarissimus' is for 'præcarissimus.' In this blunder Shakespeare follows Holinshed, who followed the second (1550) edition of Hall's *Chronicle*, where the 'precharissimus' of the first edition (1548), used correctly to translate 'très cher' in the original treaty of Troyes, is misprinted 'preclarissimus.' "Also that our said father, during his life, shall name, call, and write vs in French in this maner: *Nostre treschier filz Henry roy d'Engleterre heretere de France.* And in Latine in this maner: *Præclarissimus filius noster Henricus rex Angliæ & hæres Franciæ.*" — Holinshed.

KING HENRY. I pray you, then, in love and dear alliance,
Let that one article rank with the rest;
And thereupon give me your daughter.
FRENCH KING. Take her, fair son; and from her blood raise up
Issue to me; that the contending kingdoms
Of France and England, whose very shores look pale
With envy of each other's happiness,
May cease their hatred; and this dear conjunction
Plant neighbourhood and Christian-like accord
In their sweet bosoms, that never war advance
His bleeding sword 'twixt England and fair France.
ALL. Amen!
KING HENRY. Now, welcome, Kate; and bear me witness all,
That here I kiss her as my sovereign queen. [*Flourish*]
QUEEN ISABEL. God, the best maker of all marriages,
Combine your hearts in one, your realms in one!
As man and wife, being two, are one in love,
So be there 'twixt your kingdoms such a spousal,
That never may ill office, or fell jealousy,
Which troubles oft the bed of blessed marriage,
Thrust in between the paction of these kingdoms,

334. **bosoms** | breasts Pope.
336. ALL Rowe | Lords Ff.
345. **paction** Theobald | pation F_1F_2 | passion F_3F_4.

330. A fanciful allusion to the white cliffs of the two countries. Cf. Austria's description of England, *King John*, II, i, 23: "that pale, that white-fac'd shore, Whose foot spurns back the ocean's roaring tides."

343. **ill office**: unworthy action. Cf. *Two Gentlemen of Verona*, III, ii, 40: "'T is an ill office for a gentleman."

345. **Thrust in**: intrude. — **paction**: alliance, league.

To make divorce of their incorporate league;
That English may as French, French Englishmen,
Receive each other! God speak this Amen!

ALL. Amen!

KING HENRY. Prepare we for our marriage: on which day,
My Lord of Burgundy, we 'll take your oath,
And all the peers', for surety of our leagues.
Then shall I swear to Kate, and you to me;
And may our oaths well kept and prosperous be!

[*Sennet. Exeunt*]

352. **peers'** Capell | Peeres Ff. — **leagues** | league Dyce. 354. [*Sennet* | Senet F_1 | Sonet $F_2F_3F_4$ | Sonnet Rowe.

349–354. In Holinshed the matter is stated thus:

When this great matter was finished, the kings sware for their parts to obserue all the couenants of this league and agreement. Likewise the Duke of Burgognie and a great number of other princes and nobles which were present receiued an oth. . . . This doone, the morow after Trinitie sundaie being the third of Iune, the mariage was solemnized and fully consummate betwixt the king of England and the said ladie Katharine.

354. *Sennet.* This is a term common in Elizabethan stage directions to describe a set of notes on a trumpet sounded as a signal of entrance or departure. It is etymologically of uncertain origin, but is probably connected with Old Fr. *signet*, Lat. *signum*. Cf. 'signature' in musical notation. "The printer of the second Folio when he misread 'Sonet' for 'Senet' probably supposed it to be the title of the poem of fourteen lines, which the Chorus speaks, though the position of the word is ambiguous. The printer of the fourth Folio and Rowe place it as if it belonged to the *Enter* CHORUS." — Clar.

EPILOGUE

Enter CHORUS

CHORUS. Thus far, with rough and all-unable pen,
Our bending author hath pursu'd the story;
In little room confining mighty men,
Mangling by starts the full course of their glory.
Small time, but in that small most greatly liv'd
This star of England: Fortune made his sword;
By which the world's best garden he achiev'd,
And of it left his son imperial lord.
Henry the Sixth, in infant bands crown'd King
Of France and England, did this king succeed;
Whose state so many had the managing,
That they lost France and made his England bleed:
Which oft our stage hath shown; and, for their sake,
In your fair minds let this acceptance take. [*Exit*]

EPILOGUE | Ff omit.
8. **lord.** F_1 | lord, $F_2F_3F_4$.
12. **made** F_1 | make $F_2F_3F_4$.
14. [*Exit*] Capell | Ff omit.

EPILOGUE. This is in the form of a regular Shakespearian sonnet, — three quatrains, with alternate rhyme, and a couplet.

2. **bending.** Steevens's interpretation is, "unequal to the weight of his subject, and bending beneath it; or . . . as in *Hamlet*, III, ii, 160, 'Here stooping to your clemency.'"

4. Giving only fragmentary glimpses of their glorious careers.

6. **star of England.** "A lode-starre in honour." — Holinshed.

11. **Whose state . . . the managing.** For this idiom see Abbott, § 93

13. **oft.** The reference is to the three parts of *Henry VI*, which, it is implied here, had been received favorably.

INDEX

I. WORDS AND PHRASES

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